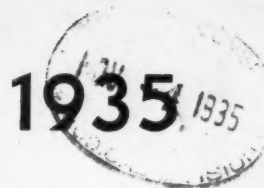
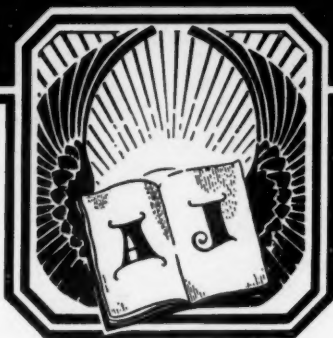


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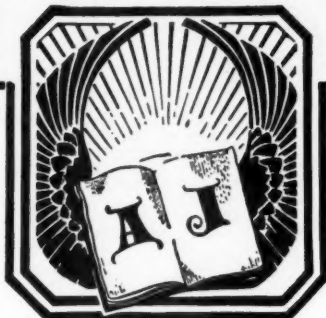
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# THE AUTHOR & JOURNALIST

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NOVEMBER, 1935

## PULP STATISTICS

An amusing development of the past summer was the controversy which raged on many fronts over the question of pulp writing versus literature. At the Writers' Conference in the Rocky Mountains, the annual University of Colorado gathering, the dispute reached such proportions that leading newspapers took it up. Its repercussions in the form of "letters to the editor" still flare up occasionally.

By the end of August, however, the scene of heaviest firing had shifted to the Atlantic seaboard. An editorial in the *New York Times* of August 28th was the opening gun which brought on another general offensive. It has all been very interesting.

True, the controversy does not seem to have settled anything in particular. Most of those involved probably still retain their previously formed opinions as to the artistic claims of pulp fiction. The dispute, however, did bring out some interesting facts and figures, many of which were contained in a forceful letter written by A. A. Wyn, of the Magazine Publishers' group of all-fiction magazines. Answering a naive statement in the *Times* editorial that the pulps are "little known and officially unrecognized," he wrote:

"'Little known,' by whom? 'Officially unrecognized,' by whom? Certainly the 10,000,000 people who go to their news stands each month to buy pulp magazines know and recognize this publishing world. When you consider that these 10,000,000 buyers, in usual computation, make over 30,000,000 pulp readers, you have an astounding percentage of the entire literate public."

He went on to give detailed figures, from which the following are selected:

"There are approximately 125 pulp magazines published every month, buying:

"Upward of 35,000 tons of paper a year at a cost of approximately \$1,500,000.

"More than \$2,000,000 worth of printing a year.

"Approximately \$250,000 worth of art work, and another \$250,000 of photoengraving a year.

"More than 100,000,000 words a year, at a cost of more than \$1,500,000."

Other high-lights: "Good writing never has spoiled a well-plotted pulp story, but it never made a bad one good. . . . 100,000,000 words of thrills a year are not easy to find. . . . Who knows what some future historian may say about the relative merits of the forests of pulp that go into the magazines and books of today? After all, the masses throughout the world enjoyed the entertainment of slapstick Charlie Chaplin long before the highbrows discovered that he was an 'artist incomparable.' . . . There is a foot and a half of manuscript to be read with their bang-bang and rat-tat-tat, and corpses galore (the number of corpses per story having gone up since the depression)."

Frederick Clayton, editor of *Argosy*, also contributed to the discussion, emphasizing the point that the pulps are a "proving ground" for writers and listing a number of well-known authors who not only had their beginnings in them, but who still write for pulps as well as for slicks.

## TAYLOR FREED

Earl W. Taylor, Hollywood writers' agent, was acquitted of the charge of defrauding two women by a Superior Court jury which reached a verdict on October 14, after a protracted trial.

The court vindication was to be expected. It is one thing (legally) to make specific false representations, another thing merely to arouse glowing hopes which are unlikely to be fulfilled. None of the Taylor letters to clients which came to our attention made specific promises. "Your story is good screen material; I am pricing it to the studios at \$2500. Please send \$10 for handling," was the burden of most

of them. A number of clients were solicited for revision fees, in addition. Such transactions formed the basis of the charges on which Taylor was tried.

The jury in Taylor's case undoubtedly took cognizance—whether consciously or unconsciously—of the proclivity that aspiring writers have for “selling” themselves. A writer who has produced what he considers a masterpiece must sometimes be almost forcibly restrained from spending his money foolishly to get it before the public. It is this that enables the copyright services, the vanity publishers, the anthology schemers, and like concerns, to operate within the law. A little mild encouragement is sometimes all that is needed to turn the trick. Even when the operator overreaches himself to convince an author that his commonplace effort is an epoch-making masterpiece, he is careful to make no actual promises. After all, he is likely to contend, merit is a matter of individual judgment, not something that can be measured with a yardstick.

THE AUTHOR & JOURNALIST editors will be glad to advise any writer concerning offers of service which involve a risk or speculation on the part of the client. Full details should be given—preferably accompanied by all pertinent correspondence.

### WRITERS' PROJECTS

Several thousand writers are being placed at work on federal writers' projects, the largest of which is The American Guide, otherwise called the Baedeker project. A group of writers' organizations is working together in an attempt to reach every writer who may need work on one of these projects. It is suggested that readers of THE AUTHOR & JOURNALIST bring the matter to the attention of any needy writers of their acquaintance who might be eligible. Information may be sent to the Authors' League of America, 9 E. 38th St., New York, or to the League of American Writers, 156 Fifth Ave., Room 525, New York.

The League of American Writers, in calling the opportunity to the attention of members, suggests that the following information be sent to it by writers desiring to be placed on these projects:

1. Are you on home relief?
2. If so, do you want to be transferred to a job?
3. Are you on neither?
4. If you are already on a non-writing project, such as teaching, would you like to be transferred to a writers' project?
5. Give your qualifications, including work published, academic training, organization and executive experience.
6. List names and qualifications of other writers you know who should be getting relief.
7. State whether you wish to apply for a supervisor's job or an ordinary one, or both.

### ANTHOLOGY

Frequent requests for an opinion on the methods of the Galleon Press, New York, prompt the following statement:

The Galleon Press is engaged in working the familiar anthology scheme. Each year, it solicits contributions for a volume known as “Modern American Poetry,” and another, “The American Short Story.” Contributors whose work is accepted are “requested” to purchase six copies of the book at a “special discount price” of \$15, as a condition to the publication of their material.

There is no reason why writers who want to buy their way into a pay-as-you-enter book should not be allowed to do so, if they can afford the luxury. Acquaintances to whom the book is proudly displayed do not need to know the circumstances involved in securing such literary recognition. And apparently there is no legal reason why vanity publishers and anthologists cannot continue to profit from their gullibility.

## TRIUMPH

By VIRGINIA SCOTT MINER

See upon this splendid page  
What went begging for an age—  
This is my verse you turned away . . .  
You—and You—just yesterday.

Now it's illustrated, fine,  
Proudly printed line by line—  
You who let it, begging, go,  
Sit you down and, in a row,

Sack-cloth clad, abase you there—  
Scatter ashes, tear your hair—  
Crying loudly without cease,  
“It is now a frontispiece!”



# WRITING A POPULAR BIOGRAPHY

. . . By PHILIP H. LOVE



Philip H. Love

WHY more literary workers do not venture into the comparatively uncrowded field of biography - writing is one of the many things that I have never been able to understand. To those who have the ability to dig up facts and assemble them into intelligent and readable compositions, bio-

graphical work should prove not only extremely fascinating, but highly lucrative as well.

I do not have any statistics available at the moment of this assault on my long-suffering typewriter, but I am sure that the number of persons devoting themselves to the preparation of book-length biographical material represents only a small percentage of the total engaged in all the various literary pursuits. As evidence, one need only glance at the "books received" column of any magazine or newspaper—or, better still, at any publisher's list.

As a matter of fact, it seems that nearly everybody—from the janitor's flapper daughter to your maiden aunt's middle-aged boy-friend, and at least half-way back again—is hatching fiction of one kind or another. Most of the popular biographies, however, still are being produced by the same handful of authors who have been turning them out all along.

And, please let me tell you, it is not because there is no demand for biographies. In recent years, public interest in full-length literary portraits of outstanding men and women has reached such proportions that many biographies have outsold even the most widely ballyhooed novels. Why this should be so, I do not pretend to know; but that it is, you can easily prove for yourself—simply by running your eye down almost any line-up of best-sellers. The publisher who engaged me to write my biography of Andrew W. Mellon, secretary of the treasury during the Harding, Coolidge, and Hoover admin-

istrations, actually had spent several months *seeking* a writer capable of handling such an assignment. Novels and other works of fiction were more than plentiful, he informed me, but finding publishable biographies was one of the most difficult problems he had ever been called upon to solve. That was 1929, but it is just as true now as it was then.

I do not know what there is about fiction-writing that attracts so many people so overwhelmingly; but, as one who has authored a 319-page biography of a major public figure, I can assert—and in all sincerity—that the writing of the true life-story of a flesh-and-blood human being is every bit as fascinating as the setting-down of the make-believe adventures of any character that one's imagination is capable of creating.

Biography is, in a sense, easier than fiction. In the production of novels and short-stories, unless your work is disguised biography or autobiography, you must do a great deal of sweating over the formation of plots and the development of suitable characters. As a biographer, however, you will find that all that has been done for you. There will be no mulling over plots, because the plot has been lived; no fretting over characterization, action and dialogue, because those things, too, have been provided for you. All you have to do is what every competent reporter does every day in the week—find out the Who, What, Where, When, Why, and How.

And right there you bump into the most laborious part of the job of preparing an authentic and interesting biography. Not that the gathering of the necessary facts is particularly difficult, you understand; but it is an extremely tedious piece of business, and one which will, at times, come close to making you both bleary-eyed and dizzy-headed. At best, you will find it an exasperatingly slow and, as often as not, dull process.

If you have had newspaper experience, however, the task of unearthing the facts should prove very much like your everyday work—except, of course, that it will be on a greatly enlarged scale. One thing that every reporter must learn is *where* and *how* to obtain infor-

Phil Love started as cartoonist on the Baltimore Times in 1922, and since then has been a reporter, editor, feature writer, cartoonist, on many newspapers and magazines, as well as writer of articles and fiction. For the past four and a half years he has been on the editorial staff of the Washington Star, though disabled by a serious automobile accident a year ago. As the article implies, he is the biographer of Andrew W. Mellon.

mation about persons and things, and this training will stand you in good stead.

The probability is, though, that most of the readers of this article have not had the benefit of newspaper experience. Well, it is not essential. If you are intelligent, painstakingly accurate, and blessed with sufficient patience to stick to a line of investigation and research that may require weeks, months, or years of concentrated effort—well, you've got what it takes, my friend.

Let us assume that you are contemplating a biography of, say, the late Calvin Coolidge. Your first step, it seems to me, would be to communicate with the widow of the former President and request her cooperation.

Assuming that Mrs. Coolidge consented to help you to the fullest extent of her ability and time, you would then arrange to visit her. She would, in all probability, permit you to examine her late husband's papers, books, and other personal records, at the same time giving you detailed data on his parentage, early struggles, married life—anything and everything, in fact, that would be of the slightest use to you in the making of a studied close-up of the man and his work.

Then you would look up as many of Mr. Coolidge's former friends as you could locate—school chums, lodge brothers, business and professional associates, political colleagues—and induce them to tell you as much about him as they could remember. In this way, you would pick up a huge collection of anecdotes—than which, I beg leave to remark in passing, nothing makes a biography more interestingly human and lifelike.

But you would not stop with Mr. Coolidge's friends. You also would interview his enemies, if any, with a view to obtaining a well-balanced and truly panoramic view of him.

By this time, you would have enough material to fill several books, but you would continue digging, just the same. You would check such magazines as *Harper's*, *Scribner's*, *Atlantic Monthly*, *American Mercury*, *Saturday Evening Post*, *Collier's*, *Liberty*, *Time*, *Literary Digest*, etc., for articles by or about Mr. Coolidge. Then, just to be certain that you had not overlooked anything of consequence, you would dip into the Congressional Record for the period during which the Coolidges occupied the White House, and also into the various newspaper accounts published at the time of your hero's death.

All this represents an enormous amount of toil, of course; but it is a kind of toil that is essential to the preparation of anything resembling an authentic and comprehensive biography. And, as I believe I have already pointed out, it is the one part of the job that requires

no genius whatsoever—patience, thoroughness and what the schoolmarms used to term "stick-to-itiveness" being the only requisites.

But, you say, suppose Mrs. Coolidge refuses to cooperate?

Well, if you had planned to write the biography on a purely speculative basis, the best thing to do is to forget Mr. Coolidge and turn your attention to some other suitable subject. Unauthorized biographies—that is, biographies written without the assistance of the subject or, if he is deceased, members of his family—are rarely salable.

If, on the other hand, you already have made definite arrangements for publication of the proposed book, my advice would be to go right ahead with your work—provided, of course, that the publisher is willing to stick with you. In a pinch, you could always corral sufficient authentic data to enable you to turn out an intelligent, readable and fairly comprehensive biography.

But, for the sake of the present article, let us assume that you have succeeded in gathering all the material that you need, and more besides. Your next task would be to get all the information organized into a reasonably orderly whole—to wade through it, separating the grain from the chaff, so to speak, and assimilating as much of it as possible as you go along. After you had eliminated all the data you were not going to use, you would arrange the remainder in chronological order. Then, of course, you would study it, and restudy it, until you had digested all that your constitution would permit. After that, getting the story down on paper should be comparatively simple.

The method that I have undertaken to outline to you is the one that I followed in the production of my biography of Mellon, and I found it entirely satisfactory—so much so, in fact, that if I am ever called upon to repeat the performance, I shall unhesitatingly use the same procedure. In the case of the Mellon volume, the assembling of the necessary material required nearly six months, and the writing only a little more than a month.

The job, if I remember correctly, was begun in March, 1929, and by the following August I felt that I had raked in about all the information that I needed—especially in view of the fact that my contract called for delivery of the 80,000-word manuscript to the publisher not later than September 1.

By far the most difficult part of the assignment was getting the mass of miscellaneous facts arranged in something approaching an orderly grouping. This called for two or three days and nights of the most confusing labor that has ever come my way. Once the material

was lined up, however, the task became surprisingly simple—perhaps only by contrast, but sufficiently so to enable me to carry out my end of the contract satisfactorily, at any rate. On September 1, I handed the publisher the first half of the manuscript, along with all the illustrations, including several cartoons that I had found time to draw myself. The remainder of the manuscript followed less than two weeks later.

At this point, I must confess, in all frankness, that "Andrew W. Mellon," though attractively printed, beautifully bound and illustrated, fell far short of the perfection mark. However, it was favorably reviewed by more than 90 per cent of the critics, it was reasonably successful from a sales standpoint, and it brought me an assignment to write a 2500-word feature article on Mellon (for \$200, the highest word-rate I have ever been offered), so I suppose I should be satisfied.

My biggest handicap in the preparation of the Mellon tome was that I was writing about a man who still was very much alive. In a full-length biographical study, it is always difficult—not to say dangerous—to write the whole truth about anyone who remains on and of this earth. Hence, I would advise you to choose a subject who has gone to rejoin his ancestors—and the longer the reunion has been in progress the better. For, if you will pardon a rather crudely-expressed paradox, the liveliest biographical subjects are dead ones. At least, they cannot conveniently file suit against you and your publisher for libel.

Which, of course, is not to say that a biographer should handle facts carelessly just because the person about whom he is writing is not in position to fight back. No self-respecting author deliberately distorts the truth. In fact, the whole value of biography as a form of literary expression is, I believe, dependent upon the inherent honesty of its practitioners. On the other hand, however, the biographer of a living man or woman must stop far short of the truth, and his work cannot help but suffer as a result.

But suppose you wished to write a biography of somebody against whom you would not have to pull your punches—some old-timer like, say, Julius Caesar. Well, you would go about the job in much the same manner that you would in handling the Coolidge book—except, of course, that there would be no widow or other former associates to whom to refer. Instead, you would go to some great public library—the Library of Congress, in Washington, for instance—and plough through every work on

Caesarean and other Roman history that you could find. Then, if you wanted to make a really first-class job of it, you would manage somehow to spend some time in Rome, studying everything pertaining to Caesar and his times that you could discover there.

And, of course, the same rules would apply to any biography you might elect to write—whether of a modern hero, like the late Thomas A. Edison, or some such ancient celebrity as Mr. Noah.

Selecting a suitable subject is something that every would-be biographer will have to do for himself. Much will depend upon personal taste, of course, but there are a few general rules that it would be well to observe. First of all, the subject must be one in whom you can maintain an intense and unflagging interest. And, to dispose of the other requirements as briefly as possible, he or she must be reasonably famous, fairly important historically, and possessed of a personality that will lend itself to colorful and dramatic development as a central character in a moving story of life as it is, or has been, lived.

As to the actual writing—the only rule is to do your very best, bearing in mind, of course, that the average biography reader is, on the whole, of an appreciably higher grade of intelligence than the average fiction fan. The really important things to strive for are intelligence, accuracy, fairness and readability; and, it seems to me, the writer who would undertake a serious biography will be far beyond the point where any elemental suggestions as to technique are needed. Regardless of how much experience you have had as an author, however, it would be a wise preliminary measure to study the various works of Emil Ludwig, Ida M. Tarbell, Douglas Freeman, Lloyd Lewis, and other top-notch biographers—to familiarize yourself with the methods in use among the modern masters, if for no other reason.

Next to actual everyday newspaper work, the best training for biographical writing is, I believe, the preparation of personality sketches and similar articles. Not only are articles of this type in demand among some of the larger magazines and newspapers; but, what is more important, the work of gathering and organizing the necessary data, and then whangling it into an intelligently analytical and informative piece, is, on a small scale, much the same as preparing a popular biography.

And now, a final word of warning: DON'T—all upper case, if you please, Mr. Printer—I say, DON'T undertake a biography of Lincoln!



# THE BUSINESS OF THE NOVEL

... By HAROLD S. KAHM



Harold S. Kahm

IS IT possible for a young writer to make a living writing novels? As little as a year ago several book publishers gave me a flat "no." It simply wasn't being done. Today they have reversed themselves and are saying the opposite. The book business has picked up. One house reports a 72 percent increase in general

book sales, which means, of course, that the authors' royalties are correspondingly on the increase.

The average "circulating library" type of novel—which is the type easiest to sell—sells about 1500 copies or so if it is moderately successful. The author of such a book will receive ten per cent of the wholesale price usually, and a 1500-copy sale will net him about \$200 which he will receive anywhere from six to nine months or more after the book has been accepted. The 75-cent edition, published a year later, will net him 5 cents a copy if the same publishers put out the cheap edition, and less if the plates are leased to some other concern that specializes in reprint editions. This second edition of the book may net the author another \$200, for it is not at all unusual for a book to sell twice or three times as many copies in the 75-cent edition as in the original \$2 edition.

That brings the total returns on the novel to \$400 and the author has had to wait nearly two years to collect it. Small wonder that making a living by the writing of novels is a difficult business.

It is altogether a matter of output and financing. If a writer turns out six books in a year's time—which is by no means an excessive output for a writer of commercial stuff—and if he continues to write at that rate for the second year, eventually his royalties will begin to catch up to him and the first thing he knows he will be having a steady influx of royalty checks that will enable him not only to live handsomely, but to speculate on the pos-

Mr. Kahm first studied law, then turned to writing. In the lean years he traveled with a carnival company, operating a venetian swing and merry-go-round. Since 1931 he has devoted himself exclusively to writing, selling to more than forty magazines of all types. His third novel will be out this winter. He financed a trip through Europe last spring with magazine assignments.

sibility of one of his novels selling to the movies and making a nice chunk of money for him. There is also the chance that one novel out of six might sell to a magazine or newspaper syndicate. One might sell more than 1500 copies; it might run 10,000 or more. It might even magically turn into a best seller.

Once an author has achieved that steady output, his worries are over for the rest of his writing life. The only drawback is this: what is he going to live on while this machinery is getting started? And if he is an amateur in the writing field, what assurance has he that all of his output will sell?

It is a bewildering and difficult proposition, and the ideal solution to it, like success, is always just around the corner.

There are, however, a number of methods by which a writer can finance himself for the writing of novels. One method is to turn out one novel in your spare time, regardless of how long it takes. That novel will give you a good, solid basis for your finance plan. Simply do this: for each \$150 in royalties that your novel brings you, take off two months from your regular free-lance work and turn out another novel. That is, of course, if you can get along on \$75 a month. If you can, and your first novel brings you a total of only \$300, that means that you will have had enough to finance the writing of two more novels. Then, use the same system with the returns from those novels. In other words, make the novel-writing business finance itself.

That is one very excellent method. Another one is to get to the point where a publisher will agree to give you a cash advance of \$150 or \$200 immediately upon the acceptance of a novel. This arrangement cannot be made, as a rule, until you have at least one published novel to your credit. And the advance is usually divided into ten weekly payments. In other words, you get a novel accepted and at once are given a "salary" of \$20 a week for a period of ten weeks, which is ample time in which to write another novel, upon which latter you will receive another ten-weeks' income. Then, at the regular royalty-payment periods, whatever balance you have coming will be given to you. This system is really ideal both for author and



publisher, because it enables the author to devote all of his time, or the greater part of it, to novels, and the publisher gets a stream of profitable merchandise to sell. Unfortunately for the beginner, however, publishers will not risk these advances until an author has proved his mettle fairly well with at least one moderately successful book.

The only other remaining methods concern the division of time by the author between novel-writing and general free-lancing. One system is to devote two months to free-lance pot-boiling material, and follow it with two months devoted to the writing of a novel, then switch back to pot-boilers again. Another system is to divide each day into two parts, one for novels, the other for general work. For instance, devote the morning to work on your novel, the afternoon to other work.

It may seem very unliterary indeed to apply banking methods and accounting to the writing of novels as a profession, but I do not believe that anyone can succeed as a novelist, un-

der ordinary conditions, without making shrewd plans for financing himself over the long periods between acceptance and publication, publication and royalty check.

What are the advantages of writing novels as opposed to quicker forms of cash-getting? The answer is clear in my mind, at least. First, a novel has a fairly long life. Publish a story in a magazine and the following month it is past history. Even a circulating library novel of the cheapest sort lives for at least five years, in that it is to be seen in libraries and book stores during that time.

Moreover, there is always the chance that your novel may bring the acclaim of the public and sell in big quantities. The book might even prove a best-seller.

At any rate, I believe it is wise for a writer to adopt a plan whereby he can finance himself in the novel field. There lies, if not certain fame and fortune, at least as much of a living as can be obtained otherwise.

## TRANSITIONS AND TIME LAPSES

... By JOSEPH B. FOX

Mr. Fox has sold a variety of fiction to various magazines as well as article material to trade publications. He conducts classes in writing in California.



Joseph B. Fox

BRASH indeed is he who has the temerity to declare that one particular phase of fiction technique is of more importance than any other. And this writer has been too many years in the business of selling words to make any such assertion.

Yet the fact remains; there are vitally important devices employed by all successful writers—and comparatively simple devices at that—which most beginners sense only after years filled with discouraging rejects.

Times without number, disgruntled beginners have called my attention to Mr. Whoozit's stuff: Mr. Whoozit, they observe, with befitting sarcasm, violates every rule in the decalogue. Frequently these angry—angry because they are puzzled—persons want to know if Mr.

Whoozit sells his yarns *because* he switches the viewpoint so often that you can't tell who is supposed to be the leading character in the yarn.

The answer, of course, is that writers like Whoozit do not sell because they persist in the idiosyncrasy mentioned and others like it, but in spite of them.

Digging a little deeper, we discover that all of these high-word-rate scribes possess one attribute in common; an attribute that the beginner lacks because he has not written enough, i. e., *the ability to tell a story smoothly*.

And two of the most important devices employed by every slick-paper writer of note are the *smooth transition* and the *subtle time-lapse*. Take particular note of the adjectives, *smooth* and *subtle*.

Now, *transition*, according to the dictionary, means: *Rhet*; "In speech or discourse, an *easy change*, or *passing* from one subject to another." The italics are mine.

A *time lapse* means just exactly what the term implies, i. e., the *passing of time*. What could be plainer?

When these two devices are employed skillfully, the story possesses *unity*, and unity makes

for smoothness. The reader, then, is carried along from one scene to another so adroitly that he is not conscious of either transition or time lapse. The joints of the story do not creak like the rusty hinges on the old homestead gate.

Right here, an example or two may best serve to bridge the transition from assertion, on my part, to documentary proof.

The following is taken from a beginner's story and is typical of the manner in which too many writers handle a simple transition that could, and should be dismissed in a short sentence or two because of its non-importance:

"Well, how about getting out of here?" he questioned. She got up and followed him out to the car at the curb. He opened the door and helped her into the front seat and then went around to the other side and got in beside her.

There is more—much more—telling how he trod on the starter, how it sounded, the shifting of gears, the wheeling into traffic, and *all the time the story stands perfectly still!* No action takes place until they reach their destination. The yarn, however, lacks plenty of information the reader *must* have before he can possibly understand what it is all about.

Instead of all the detail about getting into the car, and driving to the destination, what a swell chance to give this necessary information.

Here is how a professional handles practically the same transition and time lapse—Marjory Stoneman Douglas in the *Saturday Evening Post*, issue of June 8, 1935:

"Let's go now."

He drove a queer, shining, long car like a silver sugar scoop under the feathery shadows of the Australian pines. Marian thought that she could probably afford a new dress all right. She was sorry if she had hurt his feelings. He did seem a nice boy. He grinned at her and went on talking as he had last night—light, amusing words that she hardly listened to. What she really needed were some new seersucker dresses for next summer, but she supposed you couldn't mention seersucker in Palm Beach.

The store was cool and empty.

There! The long trip to the store has been accomplished, and during the time lapse we have been given a very definite, and necessary, sketch.

Consider the following transitions and time lapses, taken from another beginner's story:

The steamer began to pull away from the dock. Jane watched her husband through tear-dimmed eyes until she could no longer see him. She went to her stateroom and began unpacking her bags . . . (Plenty more of this.)

The trip to Liverpool was uneventful and she made good connections with the train to London . . . (Several paragraphs are now given to a rather sketchy description of the scenery. This description is utterly nonessential to the story, but worse—it reads as though the writer had cribbed it out of some travel book!)

Jane's Aunt Martha was delighted to see her and Jane spent a pleasant time . . . (And so on. *Nothing happens!*)

The weeks passed into months and Jane found herself wondering (but the editor has gotten away past that stage long ago and the yarn is on its way home if Harry really loved her . . . (Reams of wondering.)

And at last it was August and Jane knew that she was just as far from a satisfactory answer regarding her true feelings for Harry . . .

Well, there is an interim of eight months, during which nothing happens to advance the story. In fact, by the time Jane returns to hubby we no longer care what happens to anyone in the yarn.

The following excerpt is taken from a story by Arthur Tuckerman in a recent *Cosmopolitan*, and here again the *time lapse* is eight months during which nothing happens of particular moment to the story—except that eight months must pass before the thread of the story can be picked up again:

She walked along the corridor; found her compartment, as the train swerved and creaked out of Kartoum; plunged into the velvety African darkness, into the vast Berber desert, where it became a lonely, speeding pilgrim in a world of sand and stars.

Exactly eight months later, to a day, she was dressing in her cabin aboard the Nyassaland, with the familiar Sudan coast already in sight, framed by the brass circle of the porthole . . .

From here, the story goes smoothly on and *plenty happens!*

Still another bit from a beginner's yarn goes like this:

The train got into New York about 2 P.M. the next day and Mary was amazed over the size of the Grand Central Station, and the swarms of people on the streets.

She took a cab to her sister's house and went to a show as soon as she had bathed and changed her travelling outfit.

Bright and early the next morning she started out to look at some of the shops she had always wanted to see, and she was dead tired when she got home in the late afternoon . . .

This goes on for paragraph after paragraph, and it all sums up exactly to *zero*. Incidentally, we never learn where Mary hailed from, or why she came to New York (just the old touring blood in her, probably), and the story all during this period is as dead and as uninteresting as the minutes of last year's sewing circle.

The same locale (New York City) is handled as follows by Lucia Alzamora in the *Saturday Evening Post*, issue of June, 8, 1935.

"Look at the stars in the ceiling," she said. "This is a lovely station. Helen, we're all by ourselves in New York. Where would you rather be?"

"Nowhere," said Helen, and again they smiled at each other, slowly and softly, as they had in Paris.

They actually had found New York, the city of their birth, to be the most exciting place in the

world. They walked for blocks each day, both because it was cheap amusement, and because they had been brought up, by careful Europeans, to think fresh air and mild exercise essential to good looks, and they soon knew all the best windows on Madison Avenue and all the most beautiful tall buildings in town. It was very cold for a week, and they discovered the big pond in Central Park and skated there every morning, astounding the little boys and girls with their easy Swiss skill. Amy loved Central Park.

"It's not really beautiful, like French parks," she told Eben, "but it's sweet."

"Like me," said Eben, laughing at her.

She went with him quite often.

Here are pictures, definite pictures, and expert touches of characterization. Eben, *the man*, is brought back into the yarn, and the story goes on to its satisfactory climax.

These excerpts are not quoted as outstanding differences between the inexpert and the expert manner of handling transition and time lapse, but rather because they happened to involve almost parallel problems. Naturally, a casual reading of any number of "cases" will never bring about perfection in your own work. Unless you are that fortunate person to whom transition comes naturally, you will do plenty of revision before you are able to write smooth transitions and employ subtle time lapses. But a study of the technique employed by others more expert than you will help.

One inescapable fact emerges as soon as you

begin to study transitions and time lapses: *You cannot escape them!* You may avoid shifting viewpoint, the dangling participle, or the split infinitive; you may even sell yarns with unhappy endings, or violate any of a score of other reject-pullers, but the transition and the time lapse are inevitable. It takes time to unfold any plot, and seldom is a story worked out in its entirety without change of scene.

Pages might be written on ways and means to employ both of these devices, but there would still remain literally thousands of other ways. Yet one simple principle will, I am sure, be of great help to those who find it difficult to manipulate transition and time lapse: *Keep the story moving forward.* This means, of course, that you will not admit unessential information.

Another rule that often will allow you to get from place to place and in the same passage bury Old Man Time without lingering ceremony, is to *give the reader necessary information during the time it takes to shift your actors from scene to scene.* (See Marjory Stoneman Douglas's story.)

And finally, although I still subscribe to the opening sentence in this article, I do know that once you have mastered the twin devices, *transition* and *time lapse*, you will discover that you have solved for all time many other writing problems.

## WHAT DOES THE WRITER OWE THE EDITOR?

By CHARLES M. (CHUCK) MARTIN

Charles M. Martin, better known as "Chuck," turns out reams of fiction from his "rancho" at Oceanside, Calif. Among the magazines to which he contributes are *Wild West Weekly*, *All Western*, *Thrilling Western*, *Top Notch*, *Rangeland Love*, and the majority of other Westerns.



Chuck Martin

MUCH has been said and written about editors, and a great deal of it has been bad. Never was a writer born who didn't rise up on his hind laigs at some time or another, for the specific purpose of giving Ye Editor merry hell. Getting him "told-off" for what was considered unfair criticism.

That's fine if you feel that you must express yourself, but it seldom, if ever, produces the checks that pay your rent. Write that nasty

letter, just as you wrote that first story about yourself, which you were going to sell to the slicks. Then tear the letter up, just as you tore up that first masterpiece—the one in which you committed mayhem and murder on the personal pronoun.

If you have arrived at the place where you are selling your stories to editors, you must have long since reached the place where you take a certain amount of time each day to analyze and criticize yourself. If you haven't, I fail to understand how you have sold any stories.

When you were serving your apprenticeship, you *knew* that something was wrong with your copy. Otherwise the stories would have sold in spite of the prejudice favoring Big Names. To determine what this something was, you either analyzed your stories carefully, or paid a professional critic to tell you what was wrong.

You plugged along and dreamed of the time when you could quit your job and devote full time to writing. You kept sending out your terrible copy, and by the very practice of writing, you began really to learn your trade. And one day a miracle happened!

Enter the editor. You received a letter from a New York editor telling you that he liked your story. The letter went something like this:

*Dear Chuck Martin:*

*Of course I know your name because you have been bombarding me with MSS. for the past three years. This last story is a very definite improvement over your other work. I suggest that you cut down on the broad dialect, and make the changes I have marked on pages 9, 11, and 18. Change the opening, placing the second paragraph where you have the first one, and cut your climax to about three paragraphs instead of the seven you now use. I would like to see this story again when you have completed the above changes.*

(Signed) YE EDITOR.

Now, you moanin' short-horn! What does the writer owe the editor? In this one short letter he has proved to you that he *did* read all the tripe you sent to his office. He has also given you encouragement, and has furnished you a criticism for which most critics would have charged you real money. He has told you that he will buy your story if you conform to editorial policy—and I hope that neither Carson Mowre nor Ronald Oliphant reads this article. They might send me a bill for the composite letter I've cribbed from them.

What else do we, as professional writers, owe the editors? If you really want to learn the lesson of humility, buy a copy of the magazine that carries your next yarn. Then go to your files and dig up the carbon copy of the original. Grab yoreself an easy chair and get all comfortable, because you are about to learn just why an editor draws his pay.

Compare the story in the magazine with your copy. Oh! You notice certain changes, eh? That's *editing*, ole feller. The man behind the big desk took a lot of his time and experience

to brighten up your yarn by making those changes.

Now! Are you big enough to admit that he made it a better story, or are you one of those egotistical buzzards who wears his hair long, talks learnedly about gerunds and past participles, and shows off his amateur temperament by raising hell because of these changes?

And again! Do you strut around and take all the credit like a little Napoleon, or are you big enough to admit that you got a lot of help?

After years of sweating blood, I have a fine collection of helpful letters from at least fifty editors. Each of these letters contains some constructive criticism which has helped me sell stories for cash. They suggested changes and pointed out faults, and I can sell a story to any editor in the world who will take the time to tell me just what he wants. And so can you, if you know your trade.

It might be only a paragraph in a letter, as you all know if you have received any from Leo Margulies. These editors are busy, but not too busy to lend a hand whenever they see that this help will develop a good story for their book. Rogers Terrill and Harry Widmer both do it for their writers, and I know of few editors who do not.

Your own reactions to these criticisms will determine the percentage of your sales. To me, they assay a lot of pay-dirt to the pan. The editor is the feller who reads the letters from readers; and this is the pulse of the reading public. When he takes his time to pass on a clinical report to you, thank Allah, feller, and then govern yourself accordingly.

The editor is more anxious to help you than to hurt, because when he really helps you, he is helping himself. He is looking for *better* stories, and he is helping you to do *better* work.

Remember that old wheeze about the feller who put a frozen snake in his bosom, and when it thawed out, th' dang thing up an' bit him? Remember it twice the next time you ask yourself: "What does the writer owe the editor?"



### SALVAGING DAMAGED PHOTOGRAPHS

BY RONALD L. IVES

**G**LOSS prints, used as illustrations for feature and technical articles, have an annoying habit of becoming rumpled, bent, or cracked in transit. After a few trips to unsympathetic editors and a few return trips, they become unsuitable for further submission.

Instead of buying a new print or sending out the damaged one, take it to your photo-finisher with in-

structions to "soak it up and referrotype it." This is done free in many cases or for a very small charge. After soaking and referrotyping, the print is, for all practical purposes, as good as new, and can be again sent out on its travels, with the assurance that its condition will not cause a rejection.

This process can be repeated a number of times, if necessary, although after four or five soakings, the gloss is not as bright as in a new print.



# BUT...YET...NEVERTHELESS

... By S. OMAR BARKER



S. Omar Barker

AT a recent Writers' Round Table at Las Vegas, N.M., a young lady confided to Carl N. Taylor that she wished to become a writer, and asked his advice. Taylor had just sold a book to Scribner, and he has published action fiction all over the pulp premises. But his mind is still agile.

"Why, I don't know much about it myself," he smiled. "But here's Barker. He's a writer. He can tell you what to do."

He dragged me forward. With a clever "but," he had escaped.

So I told the young lady what I considered the three best outs for youthful persons caught in the dread clutch of an ambition to write:

First: Take poison.

Second: Take up toe dancing.

Third: Write.

But she decided at once against poison or toe dancing. So while Carl slipped out to punish some beer, I told her how to write stories—action, adventure, plot stories, of course, since I write that kind, having shunned taking poison in my own days of innocent ambition, and having failed at toe dancing.

"How," she inquired earnestly, "do you make up a plot?"

Of course, like many another fictioneer, I don't know. Nevertheless I told her. Maybe it is a good way. A hasty analysis of some of my own and a lot of other published yarns makes me wonder if my hastily improvised advice might not have something to it.

To begin with (I ad-libbed)—er—a mere factual recounting of what people do may be narrative, *but* it isn't often a story. It may be literary realism, *yet*, it develops no plot. It may even be well enough written to be entertaining, *nevertheless* it ain't—beg pardon—it isn't no yarn.

In fact (I thought longingly of Taylor and his beer), there are your key words to plot:

"*But . . . yet . . . nevertheless.*" Simple, isn't it?

Mariano Lujan might easily have just minded his own business and let the stranger get away with stealing the fat sheriff's race horse, *but* he didn't. A sensible man would at least have recovered the horse of his enemy in such a way as to draw no suspicion upon himself, *yet* Mariano thought smart tricks would be more fun. Even then he could have returned the horse openly, and saved himself from arrest; *nevertheless* he didn't. He wanted "the fat Shereef's" goat, and he had to play the hand out riskily to get it.

That's the plot-work of "The Coyote's Fun" (humor) in *Cowboy Stories*. In the essentials it is the plot framework of a whole series of yarns about Mariano Lujan, who *could* live peaceably in his hills, *but* doesn't.

In "Summer Hand" (*Adventure*), the hero was under no apparent obligation to give up his pleasant southward trail to fight a blizzard in behalf of his ex-boss's cattle, *but* he did it. He was a devil-may-care sort, *yet* he loved cattle.

In "Nobody's Horses," Sid Nelson had things all set for a prosperous future as a cattle baron, *yet* he sacrificed it all (in many pages of action) to save a lot of practically worthless mustangs from harassment and slaughter, simply because he loved horses. There was an easy way, *nevertheless* his character made him choose the hard.

In "Wolf of the World," the blustery rodeo champ had every right to let his chief rival lose the bulldogging contest for lack of a competent hazer; *nevertheless*, the windy champ preferred to haze for him, doing a good job of it, giving the man his fair chance to win the championship belt he would otherwise have had cinched for himself. Why? Because he felt that way inside—a *but* man, and therefore a good story plot hero.

To the average man, a boyhood promise to his daddy always to keep some of the descendants of a certain spotted heifer given to him as his start in life by the said daddy, might soon be forgotten. At least, few men would risk their lives in gun smoke or their liberty in court to keep such a whimsical promise. *But* John Peter Darby did—and how he did it makes the plot of "Ol' Star" (*Adventure*).

In a recent story ("Never Get Excited") by

Mr. Barker rides, hunts, fishes, and writes in an almost unprouncable spot, Tecolotenos, N. M. His hints on writing, gleaned from an experience in selling hundreds of adventure yarns, have appeared frequently in the A. & J.

Bill Adams, the hero might easily have deserted because of hard treatment, along with other apprentices, as shipowner and master meant them to, *but* he stuck, and won his chance, not only to even the score, but to command a ship himself.

It is these "but-he-did-it-anyhow" fellers who make heroes for man-action stories. Given some knowledge of a man-action occupation or calling (sailor, cowboy, logger, law officer, etc.), such a hero will almost automatically lead you into a story plot.

Sometimes on those days when the paper stares most malevolently blank from the typewriter and I wish it were still not too late for poison or toe dancing; those days when no plot even bestirs the furthest recess of the stuff that writers use for brains—sometimes I try this on the old hunt and peck:

Gil Whitehall was a peaceable guy, *but* when they shot at him from ambush the third night in succession, he got plumb smoky with brimstone. . . .

Nellie was no lady, *but* when she saw this wahoo step right out and spit against the wind, she resolved then and there she would never marry him, mortgage or no mortgage. . . .

J. Jinkley McJinks ought to have kept on smiling, *but* he didn't. When Oswald kicked him in the pants the third time, he whirled around. . . .

For twenty years Englebert Smith consumed his lowly beans in humble servitude; *yet* when, one day he bit down on a rock, false teeth or no false

teeth, it made him mad. He got right up and rode to the boss with his gun out. . . .

It would have been easy for Jiggletail Bootstrap to let the law take its course, *but* he didn't love the law any better than he loved Hank Harlow himself. . . .

Albert had never been on a horse before, much less a bronc; *nevertheless*, he mounted. . . .

The Kid knew well that death lurked yonder beyond the river, *but* he put the hooks to his horse and plunged in. . . .

These have been rattled off without premeditation. Right now I don't know why these fellers acted or felt as they did, nor what finally came of it. All I know is that there is a "but" between what they might easily have done and what they did do. It is from such "buts" that action plots often sprout and grow.

"How do you make up a plot?"

"So-and-so could have, might have, should have done thus-and-so, but he didn't. He did otherwise, because of this-or-that (preferably a quality of his character) and the results were such-and-such, to-wit, a plot for a yarn."

Of course you won't often start your story finally with this plot-tickler opening, but it may well start you "figgerin'."

But Mr. Taylor said I would advise you about becoming a writer? Didn't I mention poison? I did, *but* . . . oh, I see! And toe dancing, *yet* you want . . . uh-huh . . . *Nevertheless* you want to become a writer!



## TO MY TYPEWRITER

By PETER CARTWRIGHT

Servile, arrogant typewriter,  
I love you.  
I hate you.

You inspiration smiter,  
I shove you—  
You sate me!

Your damnable noisy keys loudly a-clatter  
Would be as the Sphinx, without gray matter  
That I furnish. Please, when you're clicking,  
Remember that a silence nicking  
Death would enshroud you save I pecked  
And thought . . . and fairly wrecked  
My brain!  
The strain

Is terrific  
On me. Horrific—  
—ally I hate you, typewriter dumb!

Yet . . . leech . . . even as I wish to smash you,  
Yea, into forgotten dust hash you—  
You . . . damn you . . . lure my fingers and my thumb!

# MARKETS IN FALSE FACE

. . . By O. FOERSTER SCHULLY

**W**HEN is a market not a market? This is an important question when time is spent in writing a yarn for an untried market that professes to be cordial to new writers.

Recently I bought a copy of a certain sex-story magazine which was supposed to be in the market for material and read it from cover to cover in order to get a line on the editor's preferences.

About two-thirds through the issue I was struck by a remarkably similar note in the handling of the stories. It was not that the characters were alike, but that their *thought processes* were the same. As I continued I became more and more impressed by this strange similarity. In the end, I decided that three or, at the most, four writers had authored the entire contents of the book.

That this conclusion was unfounded, I am now almost firmly convinced. A more careful and detailed study of the issue in question convinces me that one man—and one man only—was responsible for every story in the magazine.

Disregarding the similar thought processes of the characters and their familiar reactions to various forms of stimuli, I examined the bare rhetorical contents of the stories with some startling results. It is hardly likely that two writers would describe a fight in exactly the same way, yet, in three different stories in this magazine we find fight action described as follows:

No. 1. "The Javanese staggered upright, his battered mouth a pulp of bleeding flesh."

No. 2. "Wheelan's lips split into a blood-gushing pulp."

No. 3. "He jabbed a short punch to the face, found the South American's nose and made it pulp."

If you should think it strange that three authors should find the word "pulp" convenient when writing fight sequences, consider the following love scenes:

No. 2. "His mouth descended to the fragrant hollows at the base of her ivory throat."

No. 5. "His kisses found the delicious little hollows of her shoulders and throat."

And now that we are temporarily on the subject of love, it might be well to note that in this magazine five out of nine pairs of lovers "got together" in this way:

No. 4. "His arms closed about her."

No. 5. "His arm closed about her."

No. 1. "His arm crept about her shoulders."

No. 6. "His arm went round her."

No. 2. "His arms wrapped tightly around her."

When it comes to kissing, and there is plenty of kissing in this periodical, the lady in two different stories excites the gentleman's ardor by using oddly similar tactics:

No. 1. "He . . . felt the darting point of her hot tongue."

No. 3. "He . . . felt the hot tip of her tongue dart out."

But enough of love for the moment. Let us return to the red-blooded sequences where villainy is rife and fists fly fast. Quite a few of the heroes and heroines get themselves captured and hog-tied by the villains. Somebody has to rescue them and somebody invariably does. In two different stories they are released in the following manner:

No. 7. "He slashed at her bonds, freed her."

No. 7 (again). "He slashed at the ropes that bound the soldier of fortune."

No. 6. "She slashed at the cord which held Bob."

There are other fighting sequences in which tricks of expression offer interesting studies in comparison. Here are three quotations from two stories in point of fact:

No. 5. "Cragston countered with a sizzling left that sounded like a pistol shot."

No. 5 (again). "His fist popped home like a pistol shot."

No. 4. "Hatfield's sizzling fist popped home like a sledge hammer."

In two instances, the description of the heroes offers another interesting study.

No. 5. "Cragston's face was what his name suggested: craggy."

No. 4. ". . . in spite of his craggy face."

If there is a corps of authors writing for this magazine they all seem to have a deep affection for the word "arc." Four of them use it in practically the same circumstances. Here are the four quotations:

No. 3. "His punch came up in an arc."

No. 6. ". . . in a sweeping arc."

No. 8. ". . . brought the weapon down in a vicious arc."

No. 7. "Swung it over his head in a whirling, venomous arc."

There are three noteworthy sets of passages, a comparison of which indicates a strange kinship between the authors of practically every yarn in the book. These passages are mild sex stuff when some of the more torrid scenes are considered. Nevertheless, I have saved them for last so that there will be no trouble in deleting them should they be deemed too risqué for republication.

The first set of these passages deals with a physical characteristic of four heroines. It is rather peculiar that the authors of these four stories should have a psychological obsession that causes them to think in rather vivid terms of the heroines' stomachs—but such is the case. Furthermore, there seems to be some sort of merit in the fact that three of the gals possess *flat* stomachs. Consider the quotations in question:

No. 1. "... draped over the flat expanse of her stomach."

No. 7. "... her flat, deeply dimpled white stomach."

No. 9. "Her flat stomach ...."

No. 6. "Her soft dimpled stomach ...."

Another group of descriptions follows:

No. 1. "Her warm breasts crushed against his own chest."

No. 6. "Her naked breasts were crushed deliciously against his heart."

No. 6 (again). "Her soft breasts were pressed for one delirious instant against him."

EDITOR'S NOTE: The sex magazines, as a class, are the least satisfactory of all markets. Many of them lead a precarious existence; the publishers frequently go out of business when pressure of one sort or another becomes too great, and reappear with new magazines under other names. The author can at best expect only low rates from them, and in many cases stands less than a 50-50 chance of collecting.

The phenomenon noted by Mr. Schully—the similarity of phrasing in the stories—must be apparent to any casual reader. Undoubtedly many of the yarns are staff-written, by one or two experienced hands. However, the majority of the sex magazines do accept stories. To a large extent these are rewritten in the editorial office. The editor inserts stock descriptions of the heroine's anatomy or her kissing mannerisms at points where the author has neglected such embellishments. He knows to a nicety what descriptive phrases will get by, and it is therefore not strange that he (or she) stamps all the pages with a degree of sameness.

Moreover, the editors of these magazines issue instructions to their authors specifically defining the manner in which feminine charms may be described, what scenes are permissible, and the like. The following—a classic in its way—is a verbatim copy of such a letter written some months ago by the editors of a sex periodical:

Dear \_\_\_\_\_:

On account of the attitude of certain groups of people in different parts of the country, it is necessary that we

No. 8. "Her pulsing breasts were pressed flat against his chest."

And finally, if the average reader cannot find a strikingly similar note in the three following passages, I miss my guess:

No. 6. "... a firm, rounded, virginal breast."

No. 8. "... loveliness of her virginal breasts."

No. 9. "... rounded virginal breasts."

And there, if it please the court, the prosecution rests. I could continue for several more pages directing attention to the oddly similar phraseology of the contents of the magazine, from cover to cover. However, I am inclined to believe sufficient evidence has been offered to convince an open-minded reader that peculiar conditions exist in the editorial end of this publication. The remarkable circumstance is further enhanced by later discoveries that the contents of other sex magazines show identically the same phrasing. Can it be that one person writes all of these?

The names of the authors of the stories in this and similar periodicals do not seem to appear in other magazines. Perhaps the writers have stories published elsewhere; I can only say that I haven't seen any of them.

But regardless of what evidence is produced to establish separate identities for the authors, I still contend that it is remarkable to find them using vocabularies that are so strangely similar.

use great discretion in the amount of sex we have in the stories run in *Spicy Detective*. It is difficult to lay down hard and fast rules as opinions differ greatly in this matter. However, there are a few things I wish to call to your attention which should be considered when you are writing stories for the magazine.

There are several words which must never be used, such as "nipples," "buttocks," etc.

In describing breasts of a female character, avoid anatomical description of the points of the breast.

If it is necessary for the story to have the girl give herself to a man, do not go too carefully into the details. You can lead up to the actual consummation, but leave the rest up to the reader's imagination. This subject should be handled delicately and a great deal can be done by implication and suggestion.

Whenever possible, avoid complete nudity of the female characters. You can have a girl strip to her underwear, or transparent negligee, or nightgown, or the thin torn shreds of her garments, but while the girl is alive and in contact with a man, we do not want complete nudity. A nude female corpse is allowable of course. Also, a girl undressing in the privacy of her own room. But when men are in the action, try and keep at least a shred of something on the girls. Do not have men in underwear in scenes with women, and no nude men at all.

The idea is to have a very strong sex element in these stories without anything that might be interpreted as being vulgar or obscene. Sometimes it is difficult to draw the line exactly, but if you are not carried away too far by your enthusiasm of the moment, it can be handled properly.

I am sure that you will get my point and without taking any of the "guts" out of the stories, you can make them more suitable for use in *Spicy Detective*.

Cordially yours,

THE EDITOR.



# THE AUTHOR AND JOURNALIST'S ANNUAL

## HANDY MARKET LIST OF BOOK PUBLISHERS

### NOVEMBER, 1935

This directory of American book publishers is brought up to date and published annually. Information given includes names of firms, addresses, the approximate number of titles issued per year, types of books published, preferred length limits, methods of remuneration, and the name of editor or officer in charge of buying manuscripts. Publishers who have furnished incomplete information in all probability do not ordinarily consider submitted material. "Vanity publishers"—that is, racketeer concerns that publish at author's expense, without regard to merit of material—have been excluded. It is suggested that readers preserve this issue, and make corrections, as changes in the publishing field are noted in the Literary Market Tips department from month to month, until the next directory is published a year hence.



**Abingdon Press (The)**, 150 5th Ave., New York. (50 titles yearly.) Religious, ethical, church school books; religious education texts; history, hymnody, philosophy. Juvenile fiction and non-fiction. Royalties.

**Algonquin Publishing Co.**, 50 W. 47th St., New York. Division of Wm. H. Wise & Co. Juvenile reprints.

**Allyn and Bacon**, 50 Beacon St., Boston. (35 titles yearly.) Textbooks for high schools and junior high schools. Royalties. Paul V. Bacon, editor-in-chief.

**American Baptist Publication Society (The)**, 1701 Chestnut St., Philadelphia. (See The Judson Press.)

**American Book Company**, 88 Lexington Ave., New York. (100 titles yearly.) School and college textbooks. Royalties. W. W. Livengood.

**American Historical Society**, 180 N. Wacker Drive, Chicago. Local historical works (100,000 to 300,000). Royalties or outright purchase. B. F. Lewis, Jr.

**American Library Association**, 520 N. Michigan Ave., Chicago. (20 to 30 titles yearly.) Bibliographies, reading courses, books on library buildings and administration, textbooks for library schools. Does not invite general submissions. Royalties or preparation on salary. E. O. Fontaine.

**American Photographic Publishing Co.**, 428 Newbury St., Boston. (3 to 5 titles yearly.) Technical and educational books on photography, photo engraving. Preliminary correspondence necessary. Outright purchase; occasionally royalties. Frank R. Fraprie.

**American Tract Society**, 7 W. 45th St., New York. Religious books. Royalties, outright purchase, frequently author's expense. Edwin Noah Hardy, Wm. H. Matthews.

**American Writers' Press**, Wayne, Pa. Non-fiction in general (5000 to 30,000 words). Outright purchase, royalties, sometimes author's expense. E. Y. Evans.

**Anderson (The W. H.) Co.**, 524 Main St., Cincinnati, O. (12 titles yearly.) Law books. Royalties. George C. Trautwein.

**Antioch Press (The)**, Yellow Springs, Ohio. (Up to 12 titles yearly.) Textbooks, translations, essays, reprints of poetry, drama. Rarely, juvenile non-fiction. Royalties, occasionally author's expense. Walter Kahoe.

**Appleton-Century Co. (D.), Inc.**, 35 W. 32nd St., New York. (235 titles yearly.) Novels. Non-fiction; biography, autobiography, memoirs, books on psychology, sociology, journalism, history. Juveniles; books for older boys and girls. Hymn books; plays; books dealing with the drama; travel books. Textbooks. Royalties; occasionally outright purchase. Trade publications: Francis G. Wickware, John L. B. Williams, C. Gibson Schaeffer, Eds. Educational Dept.: Dana H. Ferrin, editor-in-chief; Frederick S. Pease, Jr., Ed. Secondary school texts, Carl Van Ness, Hymn books, Caroline B. Parker, Medical, Ralph Steffens, Spanish, Juan Cabrera.

**Arcadia House**, 66 Fifth Ave., New York. (Affiliate of William Godwin.) Clean romantic novels. Royalties. Bellamy Partridge.

**Architectural Book Publishing Co., Inc.**, 112 W. 46th St., New York. (10 titles yearly.) Textbooks on architectural art, textiles, interior decoration. Technical works, translations, reference and standard works. Royalties, occasionally author's expense. Walter Frese.

**Association Press**, 347 Madison Ave., New York. (12 to 30 titles yearly.) Religious and inspirational books and pamphlets.

**Atlantic Monthly Press**, 8 Arlington St., Boston. (30 titles yearly.) Publishes with Little, Brown & Co. Novels (50,000 to 200,000). Non-fiction; biography, history, essays, biology, inspirational books. Textbooks, short-stories, plays. Juvenile fiction and non-fiction, 10 years and older. Royalties. Edward Weeks.

**Audel (Theo.) & Co.**, 49 W. 23rd St., New York. Technical handbooks for mechanics, electricians.

**Augustana Book Concern**, Rock Island, Ill. (6 to 8 titles yearly.) Juvenile fiction and non-fiction (15,000 to 18,000 words), Christian background, ages 4 to 15; no fairy tales. Outright purchase. J. G. Youngquist, Gen'l Mgr.

**Aurand Press**, 925 N. 3rd St., Harrisburg, Pa. (4 to 6 titles yearly.) Local history and sociology books. Royalties, outright purchase.

**Authors Publications, Inc.**, 280 Badger St., Newark, N. J. Love, sex, mystery, western, novels, etc., (60,000 to 75,000) for circulating libraries. Send synopsis before submitting. Outright purchase. Philip Rose.

**Baker (Walter H.) Company, Inc.**, 178 Tremont St., Boston. (150 titles yearly.) Plays, platform readings, material for entertainment. Special day programs for schools. Royalties or outright purchase.

**Bancroft-Whitney Co.**, 200 McAllister St., San Francisco. (100 titles yearly.) Law books. Royalties, outright purchase, sometimes author's expense.

**Bankers Publishing Co.**, 465 Main St., Cambridge, Mass. (4 titles yearly.) Banking and finance books. Keith F. Warren.

**Banks & Co.**, 911 Broadway, Albany, N. Y. Law books. Outright purchase or royalties.

**Banks-Baldwin Law Publishing Co.**, 3730 Euclid Ave., Cleveland, O. (15 to 50 titles yearly.) Law texts, state reports, etc. Outright purchase.

**Barnes (A. S.) Co.**, 67 W. 44th St., New York. (15 titles yearly.) Textbooks on physical education, health; works on leisure, recreation; pageants, folk dancing, music, health, games, novelties. Royalties. John Barnes Pratt, John Lowell Pratt.

**Barrows (M.) & Co.**, Huntington Chambers, Boston. (1 to 4 titles yearly.) Home economics, nursing books. Royalties, or author's expense. Mary Barrows.

**Basic Books, Inc.**, 1182 Broadway, New York. Concise interpretations of the contemporary scene; scientific, political, economic, cultural subjects, at present chiefly written to order. Royalties. Paul Grabbe.

**Beacon Press (The)**, 25 Beacon St., Boston. (12 to 15 titles yearly.) Non-fiction; philosophical, ethical, educational, religious textbooks, plays. Juvenile non-fiction, religious, educational. Royalties or outright purchase. W. Forbes Robertson.

**Beckley-Cardy Co.**, 1632 Indiana Ave., Chicago. (15 titles yearly.) Juvenile non-fiction 6 to 14 years, for school reading; biography, history, travel, geography, agriculture, music, handicraft, as applied to elementary grade schools. Schoolroom helps. Plays, entertainments, dialogues, games, cutouts. Royalties or outright purchase. J. C. Sindelar.

**Bender (Matthew) & Co., Inc.**, 109 State St., Albany, N. Y. (20 titles yearly.) Law books.

**Benziger Brothers**, 26 Park Place, New York. (40 titles yearly.) Catholic religious books. Juveniles.

**Bisel (George T.) Company**, 724 Sansom St., Philadelphia. Legal books. Outright purchase or royalties.

**Black (Walter J.), Inc.**, 2 Park Ave., New York. General publisher.

**Blakiston's (P.) Son & Co., Inc.**, 1012 Walnut St., Philadelphia. Non-fiction; science, agriculture, technical, medicine, dentistry, pharmacy, chemistry, physics, biology, etc. Textbooks for students and graduate practitioners. Royalties. C. V. Brownlow.

**Bloch Publishing Co.**, 31 W. 31st St., New York. (15 titles yearly.) Jewish fiction, juveniles, educational books, anthologies. Royalties, outright purchase, or author's expense.

**Blue Ribbon Books, Inc.**, 386 4th Ave., New York. Reprint editions of novels, non-fiction, juveniles.

**Bobbs-Merrill Co. (The)**, 724 N. Meridian St., Indianapolis. (75 titles yearly.) Novels, 60,000 words up, all types. Juveniles; teen ages, 40,000 words up. Non-fiction, adult and juvenile; biography, travel, popular science, politics, sociology, religion, 60,000 words up. Textbooks for schools and grades. Law books. Royalties. General publications, D. L. Chambers; textbooks, Lowe Berger; law books, R. L. Moorhead.

**Bowker (R. R.) Co.**, 62 W. 45th St., New York. Book-trade reference books and periodicals.

**Boy Scouts of America**, 2 Park Ave., New York. Scout handbooks and technical literature on handicrafts, outdoor and indoor activities, for boys 12 to 18 and Scout leaders. Little material purchased from writers outside of Scout field. Outright purchase. E. S. Martin.

**Bradley (Milton) Co.**, 74 Park St., Springfield, Mass. (10 to 12 titles yearly.) Juveniles, all ages; fiction and non-fiction. Illustrated novelties. Royalties. Edw. O. Clark, Jr.

**Bridge World (The), Inc.**, 30 Rockefeller Plaza, New York. Books on Contract Bridge and related subjects. Ely Culbertson; Clifford Bender.

**Brown (Nicholas L.)**, 23 W. 31st St., New York. (10 titles yearly.) Novels (up to 100,000). Adult non-fiction, technical works, handbooks of science and history. Juveniles; fairy tales. Games. Royalties.

**Bruce Publishing Co.**, 407 E. Michigan St., Milwaukee. (45 to 50 titles yearly.) Non-fiction; teachers' professional, religious. Textbooks for elementary, secondary schools, colleges. Royalties. Wm. G. and Wm. C. Bruce.

**Bugbee (The Willis N.) Co.**, Syracuse, N. Y. (50 titles yearly.) Entertainment material, plays, recitations, monologues, pageants, games, special day material; especially full evening plays and novelty stunts. Outright purchase. W. N. Bugbee.

**Burt (A. L.) Co.**, 114 E. 23rd St., New York. (200 titles yearly.) Reprint novels and non-fiction; no MSS. wanted. Juvenile fiction, all types, 50,000 words. Outright purchase.

**Business Bourse**, 80 W. 40th St., New York. (8 titles yearly.) Economic, psychological, and unusual types of non-fiction. Royalties; occasionally author's expense. J. George Frederick.

- ✓ **Callaghan & Co.**, 401 E. Ohio St., Chicago. (50 to 75 titles yearly.) Law and law textbooks; anything pertaining to law. Royalties, outright purchase, sometimes author's expense.
- Cameron Publishing Co.**, Woodmont, Conn. (5 titles yearly.) Technical books dealing with motion and sound pictures, radio, television. Outright purchase.
- Carlyle House**, 307 5th Ave., New York. Novels, circulating library appeal (60,000), popular, sexy, modern. Non-fiction with popular appeal; no technical works. Health works. Amusing exposes on social, political, and economic subjects. Royalties.
- Caspar, Krueger Dory Co.**, 772 N. Water St., Milwaukee. (60 to 70 titles yearly.) Educational and technical works.
- Catholic Education Press**, 1326 Quincy St., N. E., Washington, D. C. Educational treatises, religious and school textbooks, research bulletins.
- Caxton Printers, Ltd.**, Caldwell, Idaho. (16 to 24 titles yearly.) Fiction and poetry especially by Western writers. Juveniles. Royalties. J. H. Gipsom.
- Chelsea House**, 79 7th Ave., New York. Novels. Purchases outright all book rights to published serials (\$5,000 to \$65,000). At present buying only love stories. Ronald Oliphant.
- Chicago Medical Book Co.**, 435 S. Honore St., Chicago. Medical books.
- Clark (Arthur H.) Co.**, Glendale, Calif. (10 to 12 titles yearly.) Non-fiction; biography, history, travel, sociology, economics. Specializes in Americana. Royalties, or author's expense.
- Clode (Edward J.), Inc.**, 156 5th Ave., New York. (15 titles yearly.) Novels; popular themes, principally detective or Westerns (75,000). Royalties.
- Clute (Willard N.) & Co.**, Butler University, Indianapolis, Ind. (2 to 3 titles yearly.) Technical works on botany. Author's expense.
- Cokesbury Press**, 810 Broadway, Nashville, Tenn. (50 titles yearly.) Adult non-fiction; biography, philosophy, inspiration, sociology. Textbooks. Non-denominational religious and theological books. Recreational books. Royalties or outright purchase. Pat Beaird.
- Collegiate Press, Inc.**, Ames, Ia. (12 titles yearly.) Non-fiction, text-books, technical books of all kinds. Royalties or author's expense.
- ✓ **Columbia University Press**, 2960 Broadway, New York. (80 titles yearly.) Non-fiction, adult; biography, history, philosophy, philology, science, popular science, politics, sociology, education, religion; textbooks. Royalties. Charles G. Proffitt.
- Comstock Publishing Co., Inc.**, 124 Roberts Place, Ithaca, N. Y. (16 to 12 titles yearly.) Educational works on biological science; textbooks; juvenile fiction with scientific basis, and non-fiction, ages 6 to 16. Royalties, occasionally author's expense. W. B. Schaefer.
- Concordia Publishing House**, 3558 S. Jefferson Ave., St. Louis, Mo. (40 titles yearly.) Novels, religious background (Lutheran). Religious and devotional books. Textbooks for grade schools. Religious and Sunday School greeting cards, novelties. Juvenile non-fiction. Usually outright purchase.
- ✓ **Cornell University Press**, 124 Roberts Place, Ithaca, N. Y. (5 to 15 titles yearly.) Non-fiction, text-books, technical books, translations. Royalties; occasionally author's expense.
- ✓ **Covici Friede, Inc.**, 386 4th Ave., New York. (50 titles yearly.) Novels. Non-fiction. Poetry; successful New York plays; educational works; translations. Royalties. Donald S. Friede; Harold Strauss.
- Coward McCann, Inc.**, 55 5th Ave., New York. Novels. Non-fiction. Juveniles. Royalties, sometimes outright purchase. Thomas K. Coward, A. H. Gross, eds.; Rose Dobbs, juvenile ed.
- ✓ **Crofts (F. S.) & Co.**, 41 Union Square W., New York. (35 to 40 titles yearly.) College textbooks. Royalties. F. S. Crofts.
- ✓ **Crowell (Thomas Y.) Co.**, 393 4th Ave., New York. (50 to 100 titles yearly.) Novels; non-fiction, adult and juvenile; biography, history, travel, science, handicraft, fine arts, music, education, business. Royalties (10 to 15 per cent).
- Cupples & Leon Co.**, 470 4th Ave., New York. (16 titles yearly.) Juveniles, all types. Royalties or outright purchase. A. T. Leon.
- Davis (F. A.) Co.**, 1914-16 Cherry St., Philadelphia. (10 to 20 titles yearly.) Medical, nursing, scientific, educational textbooks, technical works. Royalties, occasionally outright purchase, or author's expense.
- Day (The John) Co.**, 386 4th Ave., New York. (20 titles yearly.) Novels. Non-fiction. Educational textbooks. Poetry. Translations. Royalties. Richard J. Walsh, Pearl S. Buck.
- De La Mare (A. T.) Co.**, 448 W. 37th St., New York. (5 titles yearly.) Garden books. 10 per cent royalties.
- Derrydale Press**, 127 E. 34th St., New York. (15 titles yearly.) Books on sport; fox hunting, racing, shooting, fishing (not athletics). Sporting classics. Royalties, outright purchase or author's expense.
- ✓ **Dial Press Inc.**, 152 W. 13th St., New York. (8 to 70 titles yearly.) Novels, all types (80,000 to 100,000), with American settings. Non-fiction, adult; biography, history, philosophy, science, fine arts, anthologies. Poetry; short-story collections. Royalties or outright purchase. Greenville Vernon.
- Diehl, Landau & Pettit**, 16 E. 17th St., New York. (Few titles yearly.) Chess and checker books. Royalties, purchase, or author's expense. Louis Landau.
- ✓ **Ditson (Oliver) Company, Inc.**, 359 Boylston St., Boston. Music and music manuals; textbooks. Royalties or outright purchase. William Arms Fisher, publishing manager.
- ✓ **Dodd, Mead & Co.**, 443 4th Ave., New York. (150 titles yearly.) Novels (70,000 up). Juveniles, ages 10 to 15. Non-fiction, adult and juvenile; travel, biography, nature, essays, arts and crafts. Poetry; plays. Royalties, occasionally outright purchase. F. C. Dodd.
- Dodge Publishing Co.**, 116 E. 16th St., New York. (35 titles yearly.) Novels, non-fiction, translations—75,000 to 125,000 words. Royalties. Critchell Rimington.
- Donohue (M. A.) & Co.**, 701 S. Dearborn St., Chicago. (25 titles yearly.) Juvenile fiction and non-fiction; fairy tales; adult novels and non-fiction. Reprints. Gift books. Outright purchase. Does not solicit manuscripts.
- ✓ **Doubleday, Doran & Co.**, Garden City, New York, and 244 Madison Ave., New York. (300 titles yearly.) Novels; mystery stories. Juveniles. All types of non-fiction. Verse. Royalties. Russell Doubleday, editor; Harry E. Maule, Malcolm Johnson, J. W. Poling, Kenneth McCormick, Josiah Titzell, assoc. eds.; Margaret Lesser, editor Junior Book Dept.
- Drake (Frederick J.) & Co.**, 179 N. Michigan Ave., Chicago. Commercial art, mechanical, technical books; practical books for home study. Royalties. S. W. Drake.
- Dramatic Publishing Co.**, 59 E. Van Buren St., Chicago. (40 titles yearly.) Plays, especially strong one-acts and non-costume modern children's plays. Outright purchase, occasionally royalties. Jean Lee Latham.
- ✓ **Dutton (E. P.) & Co., Inc.**, 300 4th Ave., New York. (150 titles yearly.) Novels of permanent literary value; mystery and detective fiction. Non-fiction; religion, travel, fine arts, biography, memoirs, belles lettres, history, science, psychology, psychics, child culture. Poetry. Textbooks, technical works, translations, calendars, reference works. Juvenile fiction and non-fiction; fairy tales. Royalties. Merton S. Yewdale.
- Eldridge Entertainment House, Franklin, O.** (50 titles yearly.) Amateur entertainments; plays for children and adults; operettas, plays and entertainments for schools and churches. Outright purchase. H. C. Eldridge.
- Farrar & Rinehart, Inc.**, 232 Madison Ave., New York. (100 titles yearly.) Novels, all types. Non-fiction—philosophy, biography, social sciences. Poetry, short-stories, plays, translations. Juvenile fiction and non-fiction, all ages. College textbooks. Royalties. John Farrar; textbooks, James Van Voor.
- ✓ **Faxon (F. W.) Co.**, 83 Francis St., Boston. (6 titles yearly.) Indexes, bibliographies, library references. Royalties.
- Financial Publishing Co.**, 9 Newbury St., Boston. (4 titles yearly.) Financial and statistical tables. Royalties. Charles H. Gushee.
- Fischer (J.) & Bro.**, 119 W. 40th St., New York. (100 titles yearly.) Choral works, organ music, action-songs, entertainments for schools.
- Fitzgerald Publishing Corporation**, 14 E. 38th St., New York. (30 titles yearly.) Plays, minstrels, entertainments. Outright purchase. W. M. Sloane III.
- Flanagan (A.) Co.**, 920 N. Franklin St., Chicago. (10 to 15 titles yearly.) Educational works, textbooks, teachers' aids. Plays and entertainments for schools. Juveniles, 6 to 14 years; fairy tales. Royalties or outright purchase.
- Follett Publishing Co.**, 1257 S. Wabash Ave., Chicago. Textbooks; juvenile fiction and non-fiction. Royalties.
- Franklin & Charles**, 510 Race Ave., Lancaster, Pa. Technical books; mathematics, physics, electrical engineering. No manuscripts considered. Rollin L. Charles.
- ✓ **French (Samuel)**, 25 W. 45th St., New York. Plays for amateurs, Little Theatres, etc. Royalties or outright purchase. (Demands reading fee for considering unsolicited MSS.)
- Friendship Press**, 150 5th Ave., New York. (10 to 15 titles yearly.) Books on world friendship. Religious books. Juvenile fiction, ages 6 to 12, non-fiction; no fairy tales. Outright purchase.
- ✓ **Funk & Wagnalls Co.**, 354 4th Ave., New York. (30 to 40 titles yearly.) Non-fiction, adult; biography, travel, sociology, popular science. Semi-educational volumes. Royalties. George W. Jones, Jr.
- Gabriel (Samuel) Sons & Co.**, 200 5th Ave., New York. (5 titles yearly.) Juveniles, 3 to 8 years, cutouts, novelties, ideas. Outright purchase, occasionally royalties. A. R. Gabriel.
- ✓ **Garden City Publishing Co., Inc.**, Garden City, N. Y. Reprint non-fiction, juveniles. No manuscripts purchased. Royalties. Robert F. DeGraff.
- Ginn and Company**, 15 Ashburton Pl., Boston. (150 titles yearly.) Exclusively textbooks for schools and colleges. Royalties. E. N. Stevens.
- Globe Book Co., Inc.**, 175 5th Ave., New York. (25 titles yearly.) Non-fiction, textbooks; history, law, English, foreign languages, science. Specializes in texts, outlines, drill devices, and reviews for elementary, high school, and college use. Royalties, author's expense. H. A. Lerner.
- Godwin (William), Inc.**, 66 5th Ave., New York. (50 titles yearly.) Light fiction, sex novels; books of permanent value (60,000 up). Royalties. Prefers query. Dorothy Waring.
- Goldsmith Publishing Co. (The)**, 727 S. Dearborn St., Chicago. Juvenile fiction, 8 to 16 years (45,000 to 50,000 words). Outright purchase. A. A. Schoenberger.
- Gorham (Edwin S.), Inc.**, 18 W. 45th St., New York. Religious books. Royalties, occasionally author's expense.
- Gospel Trumpet Co.**, Anderson, Ind. (12 titles yearly.) Religious books; poetry; plays, readings, novels. Adult and juvenile non-fiction. Outright purchase or royalties. W. B. McCreary.
- Gotham House, Inc.**, 158 W. 11th St., New York. (Up to 12 titles yearly.) General publishers; emphasis on non-fiction, novels of high standard (up to 100,000.) Royalties. Coley B. Taylor.
- Greenberg, Publisher, Inc.**, 449 4th Ave., New York. (60 titles yearly.) Novels, including Westerns; adult non-fiction; biography, psychology, science, education. Reprints. Royalties. C. F. Friedman.
- Gregg Publishing Co.**, 270 Madison Ave., New York. (40 titles yearly.) Commercial education, modern language, mathematics, textbooks. Business books. Royalties. C. I. Blanchard.
- Grosset & Dunlap**, 1140 Broadway, New York. Reprints only. H. F. Jurgens.
- Hale (E. M.) and Co.**, 3100 E. Cherry St., Milwaukee, Wis. (10 to 20 titles yearly.) Educational publishers. Text-books and work books; buys juvenile fiction for supplementary readers. Royalties. E. M. Hale.

**Hale, Cushman and Flint, Inc.**, 857 Boylston St., Boston. Principally non-fiction, adult; biography, travel, art, philosophy, popular science. Royalties.

**Hall & McCreary Company**, 434 S. Wabash Ave., Chicago. (6 to 10 titles yearly.) Grammar and high-school textbooks. Submit outline first. Royalties or outright purchase.

**Harcourt, Brace & Co.**, 383 Madison Ave., New York. (120 titles yearly.) Novels. Non-fiction; biography, history, general literature. Children's books. Textbooks, college and high schools. Royalties.

**Harlow Publishing Co.**, 3d and Harvey Sts., Oklahoma City, Okla. (25 titles yearly.) Law and school textbooks; history, philosophy, classics. Royalties, outright purchase or author's expense. Victor E. Harlow.

**Harper & Brothers**, 49 E. 33d St., New York. (250 titles yearly.) Novels. Non-fiction, adult and juvenile; science, religion, travel, biography, popular history, etc. Textbooks; gift books; translations; medical, business, industrial monographs. Poetry, collections of short-stories, verse. Juveniles, all ages; fairy tales. E. F. Saxton, editorial director. Juvenile editor, Miss Ida Louise Raymond; business, Ordway Tead; college textbooks, F. S. MacGregor; high-school textbooks, R. M. Pearson; religious, Eugene Exman. Royalties.

**Harter Publishing Co. (The)**, 2046 E. 71th St., Cleveland, Ohio. Juvenile fiction and non-fiction. Royalties or outright purchase. Miss Lucille E. Ogilvie.

**Hartney Press, Inc.**, 205 E. 42nd St., New York. (Affiliate of Popular Publications.) Novels about 80,000 words, non-fiction, games, novelties. Royalties. Lillian Lustig.

**Harvard University Press**, 38 Quincy St., Cambridge, Mass. (100 titles yearly.) Scholarly books, non-fiction in all fields. Royalties.

**Heath (D. C.) & Co.**, 285 Columbus Ave., Boston. (80 titles yearly.) Textbooks, technical works for schools, colleges. Royalties or outright purchase. Frank W. Scott.

**Helburn (Wm.), Inc.**, 15 E. 55th St., New York. (6 titles yearly.) Architectural and industrial and decorative art books. Royalties. M. L. Helburn, Pres.

**Herder (B.) Book Co.**, 15 and 17 S. Broadway, St. Louis, Mo. (25 titles yearly.) Catholic religious novels. Catholic non-fiction; biography, history, science, education, religion. Textbooks. Royalties or outright purchase.

**Hinds, Hayden & Eldredge, Inc.**, 5 Union Square, W., New York. (5 to 10 titles yearly.) Educational books. Textbooks—elementary and high school. Music. Royalties, occasionally outright purchase. Thomas N. Hinds.

**Hoeber (Paul B.), Inc.**, 76 5th Ave., New York. (10 to 15 titles yearly.) Medical works.

**Holt (Henry) & Company, Inc.**, 1 Park Ave., New York. (100 titles yearly.) Novels, all types. Juveniles. Non-fiction; humorous and serious, business. Poetry. High-school and college textbooks. Royalties. Richard Thornton, president, miscellaneous Dept.; Gilbert Loveland, high school Dept.; Thomas J. Wilson, College Dept.

**Horizon House**, 108 E. 38th St., New York. Books of social significance and literary distinction. Royalties.

**Houghton Mifflin Co.**, 2 Park St., Boston. (200 titles yearly.) Novels, all types. Non-fiction, serious and religious. Textbooks, technical works, classical collections, reference works. Juvenile fiction and non-fiction, ages 5 to 16. Royalties. Ferris Greenslet.

**Humphries (Bruce), Inc.**, 306 Stuart St., Boston. (30 titles yearly.) Novels, non-fiction, text-books, religious works, plays, readings, poetry, translations; juvenile fiction. Royalties, occasionally outright purchase or author's expense. Edmund R. Brown.

**Inman (Maurice), Inc.**, 620 5th Ave., New York. Reprints of rare books and standard works.

**International Publishers**, 381 4th Ave., New York. (20 titles yearly.) Novels. Non-fiction, adult; history, philosophy, politics, sociology, education, economics, sociology; specializes in books from Marxian viewpoint. Translations. Royalties.

**Jewish Publication Society of America**, S. E. cor. Broad and Spring Garden Sts., Philadelphia. Jewish subjects. Novels. Non-fiction, adult and juvenile. Textbooks; volumes of short-stories, poetry, plays; translations. Juveniles; fairy tales. Royalties or outright purchase. Prof. Isaac Husik, University of Pennsylvania, Philadelphia.

**Johns Hopkins Press**, Gilman Hall, Homewood, Baltimore, Md. (35 titles yearly.) Non-fiction; scientific, history, practical science, political economy, medicine, general books. Does not solicit manuscripts. Royalties or author's expense.

**Johnson Publishing Co.**, 8-10 S. 5th St., Richmond, Va. School and college textbooks. Royalties.

**Jones (Marshall) Company**, 212 Summer St., Boston. (10 to 20 titles yearly.) "University Club" novels. Distinctive non-fiction; architecture, the orient, technical books, books that appeal to a special market. Prefers preliminary summary. Royalties. H. B. Doust, Pres.

**Judson Press (The)**, 1701 Chestnut St., Philadelphia, Pa. (20 to 30 titles yearly.) Religious (Baptist) educational works, adult and juvenile; some fiction adapted to children, occasionally adults. Royalties, outright purchase, sometimes author's expense. Mitchell Bronk, D.D.

**Judy Publishing Co.**, 3323 Michigan Blvd., Chicago. Dog books. Not in market for MSS. Royalties. Will Judy.

**Kaleidograph Press**, 702 N. Vernon St., Dallas, Tex. (15 to 20 titles yearly.) Books on poetry and poetry writing; books of verse. Royalties or cooperative basis. Whitney Montgomery.

**Keystone View Co.**, Meadville, Pa. (5 to 10 titles yearly.) Visual instruction books. Royalties. G. E. Hamilton.

**Kendall (Claudio), Willoughby Sharp, Inc.**, 70 5th Ave., New York. Novels, popular themes. Non-fiction. Juveniles. Translations. Royalties.

**Kenedy (P. J.) & Sons**, 12 Barclay St., New York. (20 titles yearly.) Novels. (80,000), Juveniles (50,000). Catholic religious, historical, philosophical works. Royalties or outright purchase. J. F. Fallon.

**Kinsey (H. C.) & Co., Inc.**, 105 W. 40th St., New York. (14 titles yearly.) Novels, popular themes; non-fiction, 70,000 words or more. Royalties. F. W. Wolford.

**Knight Publications, Inc.**, 118 E. 28th St., New York. Vital non-fiction books.

**Knopf (Alfred A.), Inc.**, 730 5th Ave., New York. (80 titles yearly.) Novels, high quality. Non-fiction, not too technical. Occasional Juveniles. Translations. Royalties.

**Laidlaw Brothers**, 320 E. 21st St., Chicago; 36 W. 24th St., New York. (30-50 titles yearly.) Educational books. Royalties. Fred von Borgersrode, Ph.D.

**Lawyers Cooperative Publishing Co. (The)**, Aqueduct Bldg., Rochester, N. Y. (50 to 100 titles yearly.) Law books prepared by staff.

**Lea & Febiger**, 600 S. Washington Sq., Philadelphia. (20 titles yearly.) Medical, dental, pharmaceutical, nursing, agricultural, general scientific books. Royalties. Juveniles, Bertha L. Gunterman. Plays, L. H. Christy.

**Leisure League of America**, 30 Rockefeller Plaza, New York. (10 to 20 titles yearly.) Instruction books in games, about 25,000 words. Royalties or outright purchase. Henry Renouf.

**Lippincott (J. B.) Company**, E. Washington Sq., Philadelphia. (75 to 100 general titles yearly.) Novels, all types. Juveniles (50,000 to 75,000), 12 to 16 years; rarely fairy tales. Non-fiction, adult and juvenile, all types. Textbooks. Specializes in biography, history, art, fiction, educational and medical works. Rarely poetry or essays. Royalties; occasional outright purchase. J. Jefferson Jones; B. Lippincott.

**Little, Brown & Co.**, 34 Beacon St., Boston. (80 titles yearly.) Novels, high literary standard (60,000 up). Juvenile fiction and non-fiction (25,000 to 100,000), all ages; fairy tales. Non-fiction, adult; inspiration biography, travel, drama, home economics, psychology. Textbooks; 3-act produced plays, legal works. Royalties; occasional outright purchase. General literature, Herbert F. Jenkins; school books, James W. Sherman, legal, Arthur Duhig.

**Liveright Publishing Corp.**, 386 4th Ave., New York. (20 titles yearly.) Novels, non-fiction, juvenile non-fiction. Royalties. T. R. Smith.

**Long (Ray) and Richard R. Smith, Inc.**, 79 Madison Ave., New York. Novels. Non-fiction. Juveniles. Royalties. (In bankruptcy but considers MSS.)

**Longmans, Green & Co.**, 114 5th Ave., New York. (200 to 300 titles yearly.) Novels, few, carefully selected. Juveniles, 6 to 18 years; historical or present-day types. Textbooks. Non-fiction; biography, science, philosophy, travel, essays, technical and reference books. Plays; three-act comedies, 10 or 12 characters. Royalties. General MSS., Maxwell Aley. College textbooks, A. Walker. Elementary textbooks, William R. Crowley. Juveniles, Bertha L. Gunterman.

**Loring & Mussey**, 66 5th Ave., New York. (25 titles yearly.) Non-fiction (40,000 up); technical books; translations. Royalties, sometimes outright purchase. Barrows Mussey.

**Lothrop, Lee & Shepard Co.**, 381 4th Ave., New York. (20 or more titles yearly.) Juveniles (25,000 to 100,000). Novels (up to 100,000). Non-fiction; serious works. Royalties or outright purchase.

**Lutheran Literary Board**, Burlington, Iowa. (3 to 4 titles yearly.) Religious and scientific books, apologetics. Independently or author's expense. Dr. R. Neumann, Box 573, Burlington, Ia.

**Lyons & Carnahan**, 2500 Prairie Ave., Chicago. (15 titles yearly.) Textbooks; supplementary reading books. Royalties or outright purchase. J. W. Carnahan.

**Macaulay Co. (The)**, 381 4th Ave., New York. (50 titles yearly.) Novels, sex and popular themes. Juveniles. Biography; belles lettres; translations. Royalties, occasionally outright purchase. (Requires synopsis and sample chapters for preliminary consideration; do not submit complete MSS. unless requested.)

**Macrae, Smith Company**, 1712 Ludlow St., Philadelphia. (30 titles yearly.) Novels. Juveniles, all ages. Non-fiction, adult; biography, travel, nature, religion. Gift books. Royalties or outright purchase. Edward Shenton.

**Macmillan Co. (The)**, 60 5th Ave., New York. (Over 500 titles yearly.) Books in every field. Novels, non-fiction, adult and juvenile; biography, economics, travel, scientific, religion, world problems. Technical works. Textbooks. Verse, translations, classical collections. Juveniles, all ages; games, novelties. Royalties. Harold S. Latham, A. J. Putnam, E. E. Hale, Lois D. Cole, Ellen F. Shippen; Doris S. Patee, juvenile.

**Manual Arts Press (The)**, 237 N. Monroe St., Peoria, Ill. Text-books on industrial education, home economics. Royalties. Chas. A. Bennett.

**McBride (Robert M.) & Co.**, 116 E. 16th St., New York. (50 titles yearly.) Novels, literary quality, popular appeal. Juveniles, ages 12 to 18; rarely fairy tales. Non-fiction, adult and juvenile; biography, history, travel, popular science. Royalties. Robert O. Ballau.

**McClurg (A. C.) & Co.**, 333 E. Ontario St., Chicago. Novels, popular appeal, American settings. Non-fiction, adult; biography, history, popular science, handicraft, agriculture, sports. Specializes in Western books. Royalties.

**McGraw-Hill Book Co.**, 330 W. 42d St., New York. (100 titles yearly.) Non-fiction, adult; science, social science; political science, agriculture, business, economics, engineering. Textbooks. Royalties.

**McKay (David) Company**, 604 S. Washington Sq., Philadelphia. (30 titles yearly.) Juveniles, all ages. Scientific, business, technical books, classical collections, dictionaries, miscellany. Royalties—10 per cent of retail price.

**McLoughlin Brothers**, 64 Park St., Springfield, Mass. (80 to 100 titles yearly.) Juveniles, all ages; fiction and non-fiction. Specializes in painting, toy, and linen books in color. Outright purchase or royalties. Edw. O. Clark, Jr.

**McVey (John Joseph)**, 1229 Arch St., Philadelphia. Educational and technical books. Outright purchase.



- Medical Art Agency**, 191-27 113th Road, St. Albans, L. I. N. Y. Medical books, medical prints. Royalties, outright purchase, sometimes author's expense. F. J. Reisman.
- Meigs Publishing Co.**, 805 Occidental Bldg., Indianapolis. (100 titles yearly.) Religious works, plays, pageants for special days. Royalties or outright purchase. F. A. Wood, Pres.
- Merrill (Charles E.) Company**, 381 4th Ave., New York. (12 to 50 titles yearly.) Elementary and high school textbooks. Royalties or outright purchase. Elsa Beust.
- Messner (Julian), Inc.**, 8 W. 40th St., New York. Novels, high literary quality, popular appeal. Adult non-fiction. Juveniles if exceptional. Royalties. Julian Messner.
- Minton, Balch & Co.**, 2 W. 45th St., New York. (30 to 40 titles yearly.) Novels (60,000 to 90,000), literary quality, with American settings. Non-fiction, adult; biography, history, travel, politics. Juveniles. Royalties. Henry Hart. (Associated with Putnam's.)
- Modern Library, Inc.**, 20 E. 57th St., New York. (20 titles yearly.) Reprints, anthologies. No manuscripts considered.
- Morehouse Publishing Co. (The)**, 1801 W. Fond du Lac Ave., Milwaukee. (50 titles yearly.) Episcopal religious literature. Religious education. Gift books. Royalties, occasionally author's expense. C. P. Morehouse.
- Morrow (William) & Co., Inc.**, 386 4th Ave., New York. Novels (75,000 up), literary and popular; mystery stories. Non-fiction; biography, history, economics. Royalties, outright purchase. Frances Phillips.
- Mosby (The C. V.) Co.**, 3523 Pine Blvd., St. Louis. (35 titles yearly.) Medical, dental, pharmacy, nursing, psychology, surgery books; college texts on biology, chemistry, bacteriology, health, psychology, etc. 10 per cent royalties, rarely author's expense. Paul Knabe.
- National Publishing Co.**, 239 S. American St., Philadelphia. Religious books, Bibles, Bible studies, biography, general works. Juvenile non-fiction, preferably Bible stories. Royalties, seldom outright purchase. Harry V. Meyer.
- Neison (Thomas) & Sons**, 381 4th Ave., New York. (35 titles yearly.) Juvenile fiction and non-fiction, all ages; fairy tales. Religious works. Textbooks for supplementary reading, college textbooks, classical collections. Dictionaries, encyclopedias. Royalties.
- Nervous & Mental Disease Pub. Co.**, 3617 10th St., N. W., Washington, D. C. Monographs on nervous and mental diseases. 10 per cent royalties. Wm. A. White, M.D., and Smith Ely Jelliffe, M.D.
- Newson & Company**, 73 5th Ave., New York; 2500 Prairie Ave., Chicago. (6 titles yearly.) Textbooks, supplementary readers, teachers' books. Royalties.
- New York Labor News Co.**, 45 Rose St., New York. Books on labor, Socialism, and allied subjects.
- Nichols (C. A.) Publishing Co.**, Springfield, Mass. Historical, educational books; standard works.
- Noble & Noble, Publishers, Inc.**, 100 5th Ave., New York. (10 to 12 titles yearly.) Debates, public speaking, anthologies. Textbooks; English, ethics, geography, hygiene, history, Latin, teachers' helps. Royalties; sometimes outright purchase. G. Clifford Noble, Pres. and Treas.; J. Kendrick Noble, V-Pres. Stanley R. Noble, Sec'y.
- Northwestern Press (The)**, 2600 Portland Ave., Minneapolis. Minn. Entertainment material; plays for high-school, college, societies, and general amateur production; readings. Outright purchase.
- Norton (W. W.) & Co.**, 70 5th Ave., New York. (40 titles yearly.) Novels; not afraid of first or so-called "high-brow" novels. Non-fiction; psychology, philosophy, etc. College textbooks; technical books. Royalties. W. W. Norton; M. D. Herter Norton; Helen Lincoln, Asst.
- Novel House**, 386 Fourth Ave., New York. Quality novels, 40,000 words, occasional Westerns. Royalties. Sidney Russell.
- Open Court Publishing Company**, 149 E. Huron St., Chicago. (1 to 12 titles yearly.) Philosophy, religion, technical works. Outright purchase or author's expense. Mrs. Mary Hegeler Carus.
- Orange Judd Publishing Co.**, 15 E. 26th St., New York. (15 titles yearly.) Agricultural, garden, handicraft works, textbooks. Royalties.
- Oxford Book Company, Inc.**, 381 4th Ave., New York. Concise high-school text-books, visual aid texts, review books, drill books, work-books, educational devices. Invites submission of MSS. Royalties or outright purchase. M. H. Kessel.
- Oxford University Press**, 114 5th Ave., New York. (250 titles yearly.) Non-fiction; biography, music, medicine. Textbooks, classical collections, dictionaries, Bibles. Juvenile fiction and non-fiction. Royalties.
- Page (L. C.) & Company**, 53 Beacon St., Boston. (10 titles yearly.) Novels (60,000 to 80,000); literary quality, popular appeal, uplift. Juvenile fiction (50,000 to 70,000), 6 to 16 years. Non-fiction, adult; travel, handicraft, fine arts, music, inspirational, anthologies. Gift books; art, travel, music. Royalties, outright purchase.
- Paine Publishing Co.**, 40 E. 1st St., Dayton, Ohio. (50 titles yearly.) Plays, entertainments, especially 3-act plays for high-schools, churches, clubs; games, novelties. Outright purchase.
- Penn Publishing Co. (The)**, 925 Filbert St., Philadelphia. (30 to 40 titles yearly.) Novels (75,000 to 100,000), all types. Non-fiction; travel, biography, history, science, education, business, sports. Plays, entertainments. Juveniles, 7 to 15 years (45,000 to 70,000); rarely fairy tales. Royalties or outright purchase. F. W. Shoemaker.
- Perth Company, (The)** 101 W. 31st St., New York. Books of military nature. (Considering no MSS. now.)
- Phoenix Press**, 443 4th Ave., New York. (30 titles yearly.) Ranch Western novels, romances, sophisticated love novels, 60,000 words. Prefers synopsis first. Outright purchase. E. Wartels.
- Pitman Publishing Corp.**, 2 W. 45th St., New York. (100 titles yearly.) Textbooks; scientific, technical, arts-and-crafts, vocational, commercial, educational, business; technical works. 10 per cent royalties. Trentwell Mason White, Ed.-in-Chief.
- Platt & Munk Co. (The), Inc.**, 200 5th Ave., New York. (10 titles yearly.) Juvenile fiction, ages up to 12. Educational books. Outright purchase.
- Prentice-Hall, Inc.**, 70 5th Ave., New York. (50 to 60 titles yearly.) College and high school textbooks in fields of liberal arts, sciences, commerce. Legal and quasi-legal books; loose-leaf tax and legal services. Business books. Royalties.
- Presbyterian Board of Christian Education**, (The Westminster Press), Witherspoon Building, Philadelphia. Religious textbooks. Rev. John T. Faris.
- Primrose Publishing Corp.**, Temple Court, 5 Beekman St., New York. (5 titles yearly.) Novels, non-fiction, translations. Royalties. D. H. Primrose.
- Princeton University Press**, Princeton, N. J. (20 titles yearly.) Non-fiction; literary criticism, philosophy, science, art, government, economics, history. Royalties or author's expense. Paul G. Tomlinson, director, Frank D. Halsey, Asst. director.
- Pustet (F.) Company, Inc.**, 14 Barclay St., New York. (5 titles yearly.) Roman Catholic religious books. 10 per cent royalties.
- Putnam's (G. P.) Sons**, 2 W. 45th St., New York. (125 to 150 titles yearly.) Novels, all types (60,000 to 90,000). Non-fiction; travel, science, biography, exploration, etc. College textbooks. Successful New York plays. Juvenile fiction and non-fiction; fairy tales. Royalties. Henry Hart. (Associated with Minton Balch.)
- Rand McNally & Co.**, 536 S. Clark St., Chicago. (20 titles yearly.) Juvenile fiction and non-fiction, all ages. Textbooks, poetry, gift books, translations, maps. Royalties, outright purchase, occasionally author's expense. Textbook and educational publications, C. B. Ulery. Juvenile and general, B. B. Harvey.
- Random House, Inc.**, 20 E. 57th St., New York. (30 titles yearly.) Limited editions. General works, novels, plays, non-fiction. Does not read unsolicited MSS.
- Reilly & Lee Co.**, 325 W. Huron St., Chicago. (20 to 30 titles yearly.) Novels; high literary quality, popular appeal. Non-fiction, adult and juvenile. Graduation and memory books. Juvenile fiction; fairy tales. Royalties. Esther Gould.
- Reilly (The Peter) Co.**, 133 N. Thirteenth St., Philadelphia. (1 to 3 titles yearly.) Educational, medical, religious (mostly Catholic) books. Author's expense.
- Reinhold Publishing Corp.**, 330 W. 42nd St., New York. (10 to 15 titles yearly.) Text-books, technical works on chemistry, physics, architecture and drawing. Translations; reprints. Royalties. F. M. Turner, Joe and Kenneth Reed.
- Revell (Fleming H.) Co.**, 158 5th Ave., New York. (100 titles yearly.) Novels, Juveniles. Travel and religious works. Royalties. Philip I. Roberts.
- Reynal & Hitchcock, Inc.**, 386 4th Ave., New York. Novels, high-grade. Non-fiction; public affairs; social and natural science; history, biography. High-grade juveniles. Eugene Reynal; Curtice Hitchcock, Barry Benefield. Royalties.
- Ronald Press Co. (The)**, 15 E. 26th St., New York. (50 titles yearly.) Law, science, sociology, psychology, education, business, technical engineering, industrial, aeronautical text-books. Royalties.
- Round Table Press, Inc.**, 30 Rockefeller Plaza, New York. (12 to 15 titles yearly.) Religious books. Charles W. Ferguson. Royalties.
- Rowe (The H. M.) Co.**, 624 N. Gilmor St., Baltimore, Md. Educational works, textbooks, reference works; bookkeeping, typewriting, English, commercial arithmetic, etc. Royalties. Chas. G. Reigner.
- Row, Peterson & Co.**, 1911 Ridge Ave., Evanston, Ill. (25 titles yearly.) Textbooks for elementary and high schools. Supplementary reading for school use—fiction and informational non-fiction. Teaching aids. Plays for amateur production, full-length and one-act. Royalties or outright purchase. Edward M. Tuttle; Lee Owen Snook, drama department.
- Sadlier (Wm. H.), Inc.**, 11 Park Place, New York. (10 to 20 titles yearly.) Textbooks; history, geography, education. Royalties, outright purchase. F. X. Sadlier.
- Sanborn (Benj. H.) & Co.**, 221 E. 20th St., Chicago. (25 titles yearly.) Textbooks. Royalties, occasionally author's expense. C. R. Foster.
- Saunders (W. B.) Company**, W. Washington Sq., Philadelphia. (50 titles yearly.) Textbooks; medicine, surgery, veterinary, dentistry, nursing, science. Royalties. R. W. Greene.
- Schirmer (G.), Inc.**, 3 E. 43rd St., New York. Music and educational books on music. Royalties or outright purchase.
- Scientific Book Corporation**, 15 E. 26th St., New York. (5 titles yearly.) Mechanical, scientific, industrial books; especially building. Royalties, outright purchase. Charles F. Lurcott.
- Scott, Foresman & Co.**, 623 S. Wabash Ave., Chicago. (10 titles yearly.) Textbooks. Royalties. Gilbert W. Kelly.
- Scribner's (Charles) Sons**, 597 5th Ave., New York. (400 titles yearly.) Novels (60,000 to 150,000). Juveniles (30,000 to 80,000). Non-fiction, adult; serious, religious. Textbooks. Short-story collections. Verse. Royalties.
- Seearcy Press**, 995 E. Rich St., Columbus, Ohio. Games, novelties; 1 and 3-act plays. Write before submitting. Royalties. Kamylla Clarke.
- Shenandoah Publishing House, Inc.**, Strasburg, Va. (30 titles yearly.) Histories, biographies, genealogies. Royalties, outright purchase, author's expense. E. E. Keister.
- Silver, Burdett and Company.**, 39 Division St., Newark, N. J. Textbooks for schools and college. Royalties. Robert D. Williamson, Ed. in chief; Chas. E. Griffith, music Ed.
- Simmons-Boardman Pub. Co.**, 30 Church St., New York. (3 or 4 titles yearly.) Technical books on rail and marine transportation, management subjects. Royalties, occasionally author's expense. E. W. Simmons.



- Sheed & Ward**, 63 Fifth Ave., New York. (30 titles yearly.) Catholic religious, historic, biographical, philosophical works for all ages. Royalties.
- Sherwood Press (The)**, Box 2617, Lakewood Branch, Cleveland, Ohio. Text-books; technical books of all kinds. Royalties. L. R. Dennison.
- Simon and Schuster, Inc.**, 386 4th Ave., New York. (30 titles yearly.) Novels, high literary quality; exceptional mystery and detective. Especially interested in first novels. Non-fiction, adult; biography, adventure, autobiography. Games, novelty books. Translations. Royalties. Quincy Howe.
- Smith (Harrison), and Robert Haas, Inc.**, 17 E. 49th St., New York. (30 titles yearly.) General publishers. Novels; non-fiction. Juveniles (60,000 to 70,000 words). Invites submission of MSS. Royalties. Harrison Smith; Robert K. Haas.
- Smith (Peter)**, 347 5th Ave., New York. (12 to 15 titles yearly.) Non-fiction; reprints. Royalties. Peter Smith.
- Southern Publishing Co. (The)**, 321 Santa Fe Bldg., Dallas, Tex. (10 titles yearly.) School textbooks. Royalties. J. L. Gragg.
- Speller (Robert) Co.**, 489 Fifth Ave., New York. Novels. Royalties.
- Stanford University Press**, Stanford University, Calif. (25 titles yearly.) Text and reference books; scholarly works, all types except fiction, verse or plays. Royalties; occasionally author's expense. Wm. H. Davis, editor.
- Stechert (G. E.) & Co.**, 31 E. 10th St., New York. Reprints of rare books. Foreign languages.
- Stokes (Frederick A.) Co.**, 443 4th Ave., New York. (100 titles yearly.) Novels, all types. Non-fiction, all types. Occasional technical works. Gift books, rarely poetry or collections of short-stories, occasional plays. Juvenile fiction and non-fiction, all ages. Welcomes new writers. Standard royalties and terms. H. W. Stokes.
- Studio Publications, Inc. (The)**, 381 4th Ave., New York. Finely illustrated works on fine arts, applied and decorative art, architecture and industrial design. Royalties or outright purchase. F. A. Mercer.
- Sunday School Board, Southern Baptist Convention**, 161 8th Ave., N., Nashville, Tenn. (20 titles yearly.) Religious non-fiction, adult and juvenile; religious textbooks, novels. Royalties. John L. Hill.
- Suttonhouse, Publishers**, 523 H. W. Hellman Bldg., Los Angeles. Juvenile books.
- Turner Company**, 2007 Bryan St., Dallas, Tex. (15 titles yearly.) Novels; non-fiction; textbooks. Royalties. F. L. Turner.
- United Lutheran Publication House**, 1228 Spruce St., Philadelphia. (12 titles yearly.) Juveniles. Sunday-school textbooks.
- University of California Press**, Berkeley, Calif. Scientific papers by faculty members. Serious works of scholarly nature considered from general authors. Royalties; occasionally author's expense. Samuel T. Farquhar.
- University of Chicago Press**, 5750 Ellis Ave., Chicago. (90 titles yearly.) Non-fiction; philosophy, law, philology, science, popular science, fine arts, politics, sociology, education, business, religion. Textbooks. Juvenile religious books. Royalties or author's expense. Gordon J. Laing.
- University of Minnesota Press**, 100 Westbook Hall, Minneapolis, Minn. (20 titles yearly.) College textbooks, contributions to literature and knowledge. Juvenile non-fiction. Translations. Royalties, subsidy, or author's expense. M. S. Harding.
- University of North Carolina Press**, Chapel Hill, N. C. (15 to 25 titles yearly.) Non-fiction, all types, especially Southern history, biography. Royalties or author's expense. W. T. Couch.
- University of Oregon Press**, Eugene, Ore. Textbooks, technical works. Manuscripts not invited. Eric W. Allen.
- University of Pennsylvania Press**, 3622 Locust St., Philadelphia. (25 titles yearly.)
- Vanguard Press**, 100 5th Ave., New York. Novels. Non-fiction, adult; biography, history, travel, popular science, music, politics. Reprints. Royalties. James Henle.
- Van Nostrand (D.) Co., Inc.**, 250 4th Ave., New York. (30 titles yearly.) College textbooks; business, engineering, scientific, technology. E. M. Crane.
- Viking Press, Inc. (The)**, 18 E. 8th St., New York. (50 titles yearly.) Novels, high literary standard. Non-fiction, adult, all types. Occasional verse, collections of short-stories. Juvenile books (15 to 20 titles yearly.) Royalties.
- Wagner (Harr) Publishing Co.**, 609 Mission St., San Francisco. (15 titles yearly.) Textbooks. Juvenile fiction, ages 8 to 12; non-fiction, 5 to 18. Royalties or author's expense. Harr Wagner.
- Wahr (George)**, Ann Arbor, Mich. Educational and technical books. Royalties.
- Warne (Frederick) & Co., Inc.**, 381 4th Ave., New York. Juveniles. Fiction and non-fiction, fairy stories. Adult non-fiction. Royalties.
- Warwick & York**, 10 E. Centre St., Baltimore, Md. Scientific books, education, psychology.
- Washburn (Ives), Inc.**, 411 E. 57th St., New York. (21 titles yearly.) Novels, serious works, memoirs. Royalties. Ives Washburn, Pres.
- Watt (G. Howard)**, 1819 Broadway, New York. General publisher. Royalties.
- Webb Book Publishing Co.**, 55-79 E. 10th St., St. Paul, Minn. Practical farm and vocational books; textbooks in agriculture; books of general interest, particularly to the Middle West. Correspondence relating to MSS. welcomed; prefers synopsis or outline in advance. Royalties or purchase.
- West Publishing Co.**, 50 W. 3d St., St. Paul, Minn. Law books.
- Westminster Press (The)**, Philadelphia. See Presbyterian Board of Christian Education.
- Wetzel Publishing Co., Inc.**, 336 S. Broadway, Los Angeles. Text-books and non-fiction. Royalties.
- Wheeler Publishing Co.**, 2831 S. Park Way, Chicago. Elementary textbooks, especially readers, ages 6 to 10. Royalties. H. E. Wheeler.
- Whitlsey House**, 330 W. 42d St., New York. (Trade division of McGraw-Hill Book Co.) Non-technical science, economics, biography, travel, history and all other fields of non-fiction. Prefers query in advance. Royalties. George W. Stewart.
- Whitman (Albert) & Co.**, 560 W. Lake St., Chicago. (10 to 20 titles yearly.) Juvenile fiction, ages 6 to 16; no fairy tales or verse. Outright purchase or royalty. Does not invite manuscripts, due to over-supply. F. D. Knapp.
- Wilde (W. A.) Company**, 131 Clarendon St., Boston. (10 titles yearly.) Juvenile fiction (40,000 to 50,000). Semi-educational or semi-supplementary reading. Non-fiction, adult and juvenile, history, travel, inspirational, religious. Gift books. Royalties.
- Wiley (John) & Sons, Inc.**, 440 4th Ave., New York. (100 titles yearly.) Technical books; sociology, engineering, business, etc. Royalties.
- Willett, Clark & Company**, 440 S. Dearborn St., Chicago. (10 titles yearly.) Religious novels (over 50,000), any type. Distinctive non-fiction, preferably religious. Poetry. Royalties. Llewelyn Jones.
- Williams & Wilkins Co. (The)**, Mt. Royal and Guilford Ave., Baltimore, Md. (30 titles yearly.) Research works; science, agriculture, education, medicine, biology, bacteriology, chemistry, psychology, nature. Royalties. E. F. Williams.
- Wilson (H. W.) Co.**, 950 University Ave., New York. (35 titles yearly.) Bibliographical works for libraries and book sellers; reference books for debaters. Royalties. H. W. Wilson.
- Winston (John C.) Co.**, 1006 Arch St., Philadelphia. (75 titles yearly.) Non-fiction, adult and juvenile; all types. Text-books; religious works; biography; social and political discussion; poetry; gift books; games. Royalties; authors' books. W. D. Lewis.
- Wise (Wm. H.) & Co.**, 50 W. 47th St., New York. Educational classics, standard modern sets.
- Wise-Parslow Company (The)**, 50 W. 47th St., New York. Division of Wm. H. Wise & Co. Juvenile reprints.
- Wood (Wm.) & Co.**, Mt. Royal and Guilford Aves., Baltimore. Division of The Williams & Wilkins Co. Medical books. Royalties. E. F. Williams.
- World Book Company**, 313 Park Hill Ave., Yonkers, N. Y. (15 titles yearly.) School and college textbooks. Royalties.
- World Syndicate Publishing Co.**, 1140 Broadway, New York. Bibles, dictionaries, Shakespeare, atlas, diaries, encyclopedia. Buys original MSS. for juvenile fiction books, ages 10 to 16. Outright purchase. Lillian Caben.
- Yale University Press**, 143 Elm St., New Haven, Conn. (30 titles yearly.) Non-fiction, adult; biography, history, economics, government, sociology, art, literature, religion, science. Occasional volumes of poetry, drama. Royalties, occasionally outright purchase or author's expense. Eugene A. Davidson.

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912, of The Author & Journalist, Published Monthly at Denver, Colorado, for October 1, 1935.

Before me, a notary public in and for the State and County aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that he is the editor of The Author & Journalist, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Author & Journalist Publishing Co., Denver, Colo.; Editor, Willard E. Hawkins, Denver, Colo.; Managing Editor, None; Business Manager, John T. Bartlett, Boulder, Colo. 2. That the owner is: The Author & Journalist Publishing Co., Denver, Colo.; Willard E. Hawkins, Denver, Colo.; John T. Bartlett, Boulder, Colo.; Queenabelle S. Hawkins, Denver, Colo.; Mar-

garet A. Bartlett, Boulder, Colo. 3. That the known bondholders, mortgagees, and the security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WILLARD E. HAWKINS, Editor.

Sworn to and subscribed before me this 5th day of October, 1935.

LILA G. WATSON, Notary Public.

My commission expires July 5, 1938.

# THE AUTHOR AND JOURNALIST'S BOOK MARKETING CHART

Listing Publishers Interested in or Specializing in Various Types of Book Publications.

Consult the preceding Handy Market List of Book Publishers for detailed requirements

## NOVELS

Appleton-Century Co. (D.), Inc.  
Arcadia House  
Atlantic Monthly Press  
Authors Pubs., Inc.  
Bobbs-Merrill Co.  
Brown (Nicholas L.)  
Carlyle House  
Caxton Printers, Ltd.  
Chelsea House  
Clode (Edw. J.)  
Concordia Publishing House  
Covici-Friede, Inc.  
Coward McCann, Inc.  
Crowell (Thomas Y.) Co.  
Day (The John) Co.  
Dial Press, Inc.  
Dodd, Mead & Co.  
Dodge Pub. Co.  
Donahue (M. A.) & Co.  
Doubleday, Doran & Co.  
Dutton (E. P.) & Co.  
Farrar & Rinehart, Inc.  
Godwin (William), Inc.  
Gotham House, Inc.  
Greenberg Publisher, Inc.  
Harcourt, Brace & Co.  
Harper & Bros.  
Hartney Press, Inc.  
Herder (B.) Book Co.  
Holt (Henry) & Co.  
Horizon House  
Houghton Mifflin Co.  
Humphries (Bruce), Inc.  
Jewish Pub. Soc. of Amer.  
Jones (Marshall) Co.  
Kendall (Claude), W. Sharp  
Kenedy (P. J.) & Sons  
Kinsey (H. C.) & Co.  
Knopf (Alfred A.), Inc.  
Lippincott (J. B.) Co.  
Little, Brown & Co.  
Liveright Pub. Corp.  
Long (Ray) & R. Smith  
Longmans, Green & Co.  
Lothrop, Lee & Shepard Co.  
Macaulay Co.  
Macmillan Co. (The)  
Macrae, Smith Co.  
McBride (Robt. M.) & Co.  
McClurg (A. C.) & Co.  
Minton, Balch & Co.  
Morrow (Wm.) & Co.  
Messner (Julian) Inc.  
Norton (W. W.) & Co.  
Page (L. C.) & Co.  
Penn Pub. Co.  
Phoenix Press  
Primrose Pub. Corp.  
Putnam's (G. P.) Sons  
Reilly & Lee Co.  
Revell (Fleming H.) Co.  
Reynal & Hitchcock, Inc.  
Scribner's (Chas.) Sons  
Simon & Schuster, Inc.  
Smith (Harrison) & R. Haas, Inc.  
Speller (Robert) Co.  
Stokes (F. A.) Co.  
Turner Company  
Vanguard Press  
Viking Press, Inc.  
Washburn (Ives), Inc.  
Watt (G. Howard)  
Willett, Clark & Co.

## POETRY

Antioch Press, (The)  
Caxton Printers, Ltd.  
Covici-Friede, Inc.  
Day (The John) Co.  
Dial Press, Inc.  
Doubleday, Doran & Co.  
Dutton (E. P.) & Co.  
Farrar & Rinehart, Inc.  
Harper & Bros.  
Holt (Henry) & Co.  
Jewish Pub. Soc. of Amer.  
Kaleidograph Press  
Macmillan Co. (The)  
Rand McNally & Co.  
Scribner's (Chas.) Sons  
Southwest Press  
Viking Press, Inc.  
Willett, Clark & Colby  
Yale Univ. Press

## NON-FICTION

Abbott (William)  
Appleton-Century Co. (D.), Inc.  
Amer. Historical Soc.  
Amer. Writers' Press  
Antioch Press (The)  
Atlantic Monthly Press  
Aurand Press  
Bobbs-Merrill Co.  
Brown (Nicholas L.)  
Business Bourse  
Carlyle House  
Clark (Arthur H.) Co.  
Cokesbury Press  
Collegiate Press, Inc.  
Columbia Univ. Press  
Cornell Univ. Press  
Covici-Friede, Inc.  
Coward McCann, Inc.  
Crowell (T. Y.) Co.  
Day (The John) Co.  
Dial Press, Inc.  
Dodd, Mead & Co.  
Dodge Pub. Co.  
Donohue (M. A.) & Co.  
Doubleday, Doran & Co.  
Dutton (E. P.) & Co.  
Farrar & Rinehart, Inc.  
Funk & Wagnalls Co.  
Gotham House, Inc.  
Greenberg, Publisher, Inc.  
Hale, Cushman & Flint, Inc.  
Harcourt, Brace & Co.  
Harper & Bros.  
Hartney Press, Inc.  
Harvard Univ. Press  
Herder (B.) Book Co.  
Holt (Henry) & Co.  
Horizon House  
Houghton Mifflin Co.  
Humphries (Bruce), Inc.  
International Publishers  
Jewish Pub. Soc. of Amer.  
Johns Hopkins Press  
Jones (Marshall) Co.  
Kendall (Claude), W. Sharp  
Kinsey (H. C.) & Co.  
Knopf (Alfred A.), Inc.  
Lippincott (J. B.) Co.  
Little, Brown & Co.  
Liveright Pub. Corp.  
Long (Ray) & R. Smith  
Longmans, Green & Co.  
Loring & Mussey  
Lothrop, Lee & Shepard Co.  
Macaulay Co.  
Macmillan Co. (The)  
Macrae, Smith Co.  
McBride (Robt. M.) & Co.  
McClurg (A. C.) & Co.  
Messner (Julian), Inc.  
Minton, Balch & Co.  
Morrow (Wm.) & Co.  
New York Labor News Co.  
Nichols (C. A.) Pub. Co.  
Noble & Noble  
Norton (W. W.) & Co.  
Open Court Pub. Co.  
Oxford Univ. Press  
Page (L. C.) & Co.  
Penn Pub. Co.  
Primrose Pub. Corp.  
Princeton Univ. Press  
Putnam's (G. P.) Sons  
Reilly & Lee Co.  
Reynal & Hitchcock, Inc.  
Scribner's (Chas.) Sons  
Sheed & Ward  
Shenandoah Pub. House  
Simon & Schuster, Inc.  
Smith (Harrison) & R. Haas, Inc.  
Smith (Peter)  
Stanford Univ. Press  
Stokes (F. A.) Co.  
Turner Company  
Univ. of Calif. Press  
Univ. of Chicago Press  
Univ. of Minn. Press  
Univ. of N. Carolina Press  
Vanguard Press  
Viking Press, Inc.  
Warne (Fdk.) & Co.  
Washburn (Ives), Inc.  
Watt (G. Howard)

Webb Book Pub. Co.  
Wetzel Pub. Co.  
Whittlesey House  
Wilde (W. A.) Co.  
Willett, Clark & Co.  
Wilson (H. W.) Co.  
Winston (John C.) Co.  
Yale Univ. Press

## JUVENILES

(\*Indicates: Will Consider  
Fairy Stories)

Abingdon Press (The)  
Amer. Baptist Pub. Soc.  
Antioch Press  
Appleton-Century Co. (D.), Inc.  
Atlantic Monthly Press  
Augustana Book Concern  
Beacon Press (The)  
Beckley-Cardy Co.  
Benziger Bros.  
Bloch Pub. Co.  
Bobbs-Merrill Co.  
Boy Scouts of Amer.  
Bradley (Milton) Co.  
Brown (Nicholas L.)  
Burt (A. L.) Co.  
Caxton Printers, Ltd.  
Comstock Pub. Co.  
Concordia Pub. House  
Coward McCann, Inc.  
Crowell (T. Y.) Co.  
Cupples & Leon Co.  
Dodd, Mead & Co.  
Donohue (M. A.) & Co.  
Doubleday, Doran & Co.  
Dutton (E. P.) & Co.  
Farrar & Rinehart, Inc.  
Flanagan (A. J.) Co.  
Follett Pub. Co.  
Friendship Press  
Gabriel (Samuel) Sons & Co.  
Goldsmith Pub. Co.  
Gospel Trumpet Co.  
Harcourt, Brace & Co.  
Harper & Bros.  
Harter Publishing Co.  
Holt (Henry) & Co.  
Houghton Mifflin Co.  
Humphries (Bruce), Inc.  
Jewish Pub. Soc. of Amer.  
Johnson Pub. Co.  
Judson Press (The)  
Kendall (Claude), W. Sharp  
Kenedy (P. J.) & Sons  
Knopf (Alfred A.) Inc.  
Lippincott (J. B.) Co.  
Little, Brown & Co.  
Liveright Pub. Corp.  
Long (Ray) & R. Smith  
Longmans, Green & Co.  
Loring & Mussey  
Lothrop, Lee & Shepard Co.  
Macaulay Co.  
Macmillan Co. (The)  
Macrae, Smith Co.  
McBride (Robt. M.) & Co.  
McKay (David) Co.  
McLoughlin Bros.  
Messner (Julian), Inc.  
Minton, Balch & Co.  
National Pub. Co.  
Nelson (Thos.) & Sons  
Novel House  
Oxford Univ. Press  
Page (L. C.) & Co.  
Penn Pub. Co.  
Platt & Munk Co.  
Putnam's (G. P.) Sons  
Rand, McNally & Co.  
Reilly & Lee Co.  
Revell (Fleming H.) Co.  
Reynal & Hitchcock, Inc.  
Scribner's (Chas.) Sons  
Sheed & Ward  
Smith (Harrison) & R. Haas, Inc.  
Stokes (F. A.) Co.  
Suttonhouse Publishers  
United Lutheran Pub. House  
Univ. of Chicago Press  
Univ. of Minnesota Press  
Viking Press  
Volland (The P. F.) Co.  
Wagner (Harr)  
Warne (Fdk.) & Co.  
Whitman (Albert) & Co.  
Wilde (W. A.) Co.  
World Syndicate Pub. Co.

## TEXTBOOKS

Allyn & Bacon  
American Book Co.  
Amer. Library Assn.  
Antioch Press (The)  
Appleton-Century Co. (D.), Inc.  
Architectural Book Pub. Co.  
Atlantic Monthly Press  
Barnes (A. S.) & Co.  
Blakiston's (P.) Son & Co.  
Bobbs-Merrill Co.  
Bruce Pub. Co.  
Cokesbury Press  
Collegiate Press, Inc.  
Columbia Univ. Press  
Comstock Pub. Co.  
Concordia Pub. House  
Cornell Univ. Press  
Croft's (F. S.) & Co.  
Davis (F. A.) Co. (Medicine)  
Day (The John) Co.  
Dutton (E. P.) & Co.  
Farrar & Rinehart, Inc.  
Flanagan (A. J.) Co.  
Follett Pub. Co.  
Ginn & Co.  
Globe Book Co.  
Gregg Pub. Co. (Commercial)  
Hale (E. M.) & Co.  
Hall & McCreary Co.  
Harcourt, Brace & Co.  
Harlow Pub. Co.  
Harper & Bros.  
Heath (D. C.) & Co.  
Herder (B.) Book Co. (Catholic)  
Hinds, Hayden & Eldridge, Inc.  
Holt (Henry) & Co.  
Houghton Mifflin Co.  
Humphries (Bruce), Inc.  
Jewish Pub. Soc. of Amer.  
Keystone View Co.  
Laidlow Brothers  
Lippincott (J. B.) Co.  
Little, Brown & Co.  
Long (Ray) & R. Smith  
Longmans, Green & Co.  
Lyons & Carnahan  
Macmillan Co. (The)  
McGraw-Hill Book Co.  
Manual Arts Press  
Merrill (Chas. E.) Co.  
Mosby (The C. V.) Co.  
Nelson (Thomas) & Sons  
Newson & Co.  
Noble & Noble  
Norton (W. W.) & Co.  
Orange Judd Pub. Co.  
Oxford Book Co.  
Oxford Univ. Press  
Pitman Pub. Corp.  
Prentice Hall, Inc.  
Putnam's (G. P.) Sons  
Rand, McNally & Co.  
Reinhold Publishing Corp.  
Ronald Press Co. (The)  
Rowe (The H. M.) Co.  
Row, Peterson & Co.  
Sadler (Wm. H.), Inc.  
Sanborn (Benj. H.) & Co.  
Saunders (W. B.) Co. (Medical)  
Scott, Foresman & Co.  
Scribner's (Chas.) Sons  
Sherwood Press  
Silver, Burdett & Co.  
Southern Pub. Co.  
Stanford Univ. Press  
Turner Company  
Univ. of Chicago Press  
Univ. of Minn. Press  
Univ. of Oregon Press  
Vanguard Press  
Van Nostrand (D.), Inc.  
Webb Book Pub. Co.  
Wetzel Pub. Co.  
Wheeler Pub. Co.  
World Book Co.

## MUSIC AND MUSIC TEXTBOOKS

Barnes (A. S.) Co.  
Ditson (Oliver) Co.  
Fischer (J.) & Bro.  
Hinds, Hayden & Eldridge, Inc.  
Schirmer (G.), Inc.  
Silver, Burdett and Company

## TECHNICAL BOOKS

Amer. Photographic Pub. Co.  
 Appleton-Century Co. (D.), Inc.  
 Architectural Book Pub. Co.  
 Audel (Theo.) & Co. (Mechanics)  
 Bankers Pub. Co. (Finance)  
 Barnes (A. S.) Co.  
 Barrows (M.) & Co. (Nursing)  
 Blakiston's (P.) Son (Medical)  
 Bowker (R. W.) (Book-Trade)  
 Bridge World (The), (Bridge)  
 Brown (Nicholas L.)  
 Business Bourse (Economics)  
 Cameron Pub. Co. (Motion Pictures & Radio)  
 Caspar, Krueger Dory Co.  
 Chicago Medical Book Co.  
 Clute (Willard N.) (Botany)  
 Collegiate Press, Inc.  
 Comstock Pub. Co.  
 Cornell Univ. Press  
 Davis (F. A.) Co. (Medical)  
 De La Mare (A. T.) Co. (Garden)  
 Derrypdale Press (Sport)  
 Diehl, Landau & Pettit (Chess)  
 Drake (F. J.) (Mechanical)  
 Dutton (E. P.) & Co.  
 Financial Pub. Co. (Business)  
 Franklin & Charles (Engin'g)  
 Harper & Bros. (Business)  
 Helburn (Wm.), (Architecture)  
 Hoeber (Paul B.), Inc. (Medical)  
 Houghton Mifflin Co.  
 Johns Hopkins Press (Scientific)  
 Jones (Marshall) Co.  
 Judy Pub. Co. (Dogs)  
 Lea & Febiger (Medical)  
 Leisure League  
 Loring & Mussey  
 Lippincott (J. B.) Co. (Medical)  
 Macmillan Co. (The)  
 Manual Arts Press  
 McGraw-Hill Book Co. (Business, Science)  
 McKay (David) Co.  
 McVey (John Joseph)  
 Medical Art Agency (Medical)  
 Mosby (The C. V.) (Medical)  
 Nervous & Mental Dis. Pub. Co.  
 Norton (W. W.) & Co.  
 Orange Judd (Agriculture)  
 Perth Co. (Military)  
 Pitman Pub. Corp.  
 Prentice-Hall (Business)  
 Reinhold Pub. Corp.  
 Rowe (The H. M.) Co.

## TECHNICAL BOOKS

(Cont.)

Scientific Book Corp.  
 Sherwood Press  
 Simmons Boardman Pub. Co.  
 Stanford Univ. Press  
 Stokes (F. A.) Co.  
 Studio Publications, (Fine Arts)  
 Wahr (George)  
 Warwick & York (Scientific)  
 Webb Book Pub. Co.  
 Wiley (John) & Sons, Inc.  
 Williams & Wilkins Co.  
 Wilson (H. W.) Co.  
 Wood (Wm.) & Co. (Medical)

## RELIGIOUS BOOKS

Abingdon Press (The)  
 Amer. Baptist Pub. Soc.  
 Amer. Tract Soc.  
 Association Press  
 Augustana Bk. Concern (Luth'n)  
 Beacon Press (The)  
 Benziger Bros. (Catholic)  
 Bloch Pub. Co. (Jewish)  
 Bobbs-Merrill Co.  
 Bruce Pub. Co.  
 Catholic Education Press  
 Cokesbury Press  
 Columbia Univ. Press  
 Concordia Pub. House (Lutheran)  
 Dutton (E. P.) & Co.  
 Friendship Press  
 Gorham (Edwin S.), Inc.  
 Gospel Trumpet Co.  
 Harper & Bros.  
 Herder (B.) Book Co. (Catholic)  
 Houghton Mifflin Co.  
 Humphries (Bruce), Inc.  
 International Pubs. Co.  
 Jewish Pub. Soc. of Amer.  
 Judson Press (The) (Baptist)  
 Kenedy (F. J.) & Sons (Catholic)  
 Lutheran Literary Board  
 Macmillan Co.  
 Macrae, Smith Co.  
 Meigs Pub. Co.  
 Morehouse Pub. Co. (Episcopal)  
 National Pub. Co.  
 Nelson (Thos.) & Sons  
 Open Court Pub. Co.  
 Pilgrim Press (Congregational)  
 Presbyterian Bd. of Christian Ed.  
 Pustet (F.) Co. (Catholic)  
 Reilly (The Peter) Co. (Catholic)  
 Revell (Fleming H.) Co.  
 Round Table Press, Inc.

## RELIGIOUS BOOKS

(Cont.)

Scribner's (Chas.) Sons  
 Sheed & Ward (Catholic)  
 S. S. Board, So. Baptist Conv.  
 United Lutheran Pub. House  
 Westminster Press (Presbyt'n)  
 Willett, Clark & Co.  
 Woman's Press (The)

## PLAYS, PAGEANTS, READINGS, ETC.

Appleton-Century Co. (D.), Inc.  
 Atlantic Monthly Press.  
 Baker (Walter H.) & Co.  
 Barnes (A. S.) Co.  
 Beacon Press (The)  
 Beckley-Cardy Co.  
 Bugbee (The Willis N.) Co.  
 Covici-Friede, Inc.  
 Dramatic Pub. Co.  
 Eldridge Entertainment House  
 Farrar & Rinehart, Inc.  
 Fischer (J.) & Bro.  
 Fitzgerald Pub. Corp.  
 Flanagan (A.) Co.  
 French (Samuel)  
 Gospel Trumpet Co.  
 Humphries (Bruce), Inc.  
 Jewish Pub. Soc. of Amer.  
 Little, Brown & Co.  
 Longmans, Green & Co.  
 Meigs Pub. Co. (Religious)  
 Nelson (Thos.) & Sons  
 Northwestern Press  
 Paine Pub. Co.  
 Penn Pub. Co.  
 Putnam's (G. P.) Sons  
 Row, Peterson & Co.  
 Searcy Press

## GAMES-NOVELTIES

Barnes (A. S.) Co.  
 Beckley-Cardy Co.  
 Bugbee (The Willis N.) Co.  
 Concordia Pub. House  
 Gabriel (Samuel) Sons & Co.  
 Harney Press, Inc.  
 Macmillan Co.  
 McKay (David) Co.  
 McLaughlin Bros.  
 Searcy Press  
 Simon & Schuster, Inc.  
 Winston (John C.) Co.

## TRANSLATIONS

Antioch Press  
 Architectural Book Pub. Co.  
 Cornell Univ. Press  
 Day (The John) Co.  
 Dodge Pub. Co.  
 Dutton (E. P.) & Co.  
 Farrar & Rinehart, Inc.  
 Harper & Bros.  
 Humphries (Bruce), Inc.  
 International Publishers  
 Jewish Pub. Soc. of Amer.  
 Kendall (Claude), W. Sharp  
 Knopf (Alfred H.), Inc.  
 Macaulay Co.  
 Macmillan Co. (The)  
 Primrose Pub. Corp.  
 Rand McNally & Co.  
 Reinhold Publishing Corp.  
 Simon & Schuster, Inc.  
 Stechert (G. E.) & Co.  
 Univ. of Minn. Press

## REPRINTS

Algonquin Pub. Co.  
 Appleton-Century Co. (D.), Inc.  
 Blue Ribbon Books, Inc.  
 Burt (A. L.) Co.  
 Chelsea House  
 Donohue (M. A.) & Co.  
 Garden City Pub. Co.  
 Greenberg, Publisher, Inc.  
 Grosset & Dunlap  
 Inman (Maurice), Inc.  
 Modern Library, Inc.  
 Smith (Peter)  
 Stechert (G. E.) & Co.  
 Vanguard Press  
 Wagner (Harr)  
 Wise (Wm. H.) & Co.  
 Wise-Farslow Co.

## LAW AND LEGAL BOOKS

Anderson (The W. H. Co.)  
 Bancroft-Whitney Co.  
 Banks & Co.  
 Banks-Baldwin Law Pub. Co.  
 Bender (Matthew) & Co.  
 Blael (Geo. T.) Co.  
 Bobbs-Merrill Co.  
 Callaghan & Co.  
 Harlow Pub. Co.  
 Lawyers Co-Op. Pub. Co.  
 Little, Brown & Co.  
 Prentice-Hall, Inc.  
 Ronald Press Co. (The)  
 West Pub. Co.

## GREETING CARD DEPARTMENT

BY DORIS WILDER.

A recent check from Quality Art Novelty Co., Everready Bldg., Thompson Ave. & Manley St., Long Island City, N. Y., was for birthday material. While, as its name would indicate, brief humorous material suggestive of clever illustration or novelty treatment, is popular with this firm, the more conventional types of Seasonal and Everyday sentiments also are bought. C. R. Swan, editor. 25 cents a line minimum.

The Paramount Line, Inc., 109-119 Summer St., Providence, R. I., is now in the market for Christmas material of all kinds. A-1 greetings for the Everyday occasions (birthdays, birth announcements, congratulations, sympathy, convalescence, etc.) are always read with interest. Theodore Markoff and Madeline Sessions. 25 cents a line up.

At last information, Julius Pollak & Sons, Inc., 141-155 E. 25th St., New York, was still working on its Christmas line. Sentiments should be general; that is to say, should not use such pronouns as "I" or "we," but should be expressed so that the greeting could be sent by any individual or group to any individual or group. M. H. Fuld. 50 cents a line.

McKenzie Engraving Co., 1010 Commonwealth Ave., Boston, pays 25 cents a line for clever Christmas and Everyday sentiments. C. B. Lovewell.

Mary E. Johnson of Hall Bros., Inc., Grand Ave. and Walnut at 26th, Kansas, City, Mo., advises: "We're still looking for a few extra good Christmas ideas, and after that we'll need Valentine material." 50 cents a line.

Gatto Engraving Co., 52 Duane St., New York, at last information, was out of the market but would advise contributors when ready for Christmas material, the next season for which it would buy. Hannah Trauring. 50 cents a line.

L. Leroy Close, sales manager of the Auburn Greeting Card Co., Auburn, Ind., states: "We are now making up the 1936 Christmas line and can use additional sentiments. Prompt consideration will be given. We will close our line for next year about December 1st." This firm seems to prefer verses of general appeal. 50 cents a line.

"We have everything we need until January 1st, when we shall be in the market for Christmas verses four lines in length of a general nature," writes Arthur T. White of White's Quaint Shop, Westfield, Mass. Mr. White pays \$1.50 for 4 lines.

Greeting-card writers at this time of year often can materially increase their incomes by writing for the companies which manufacture Christmas and Everyday cards for sale in boxed assortments. Sentiments for this use must, of course, be of very general nature, with no limiting pronouns, and not requiring specific illustrations. Only conventional thoughts and wishes should be expressed. Names of such companies can be obtained from newspapers and magazines asking for salesmen of such assortments. There is a market with such firms for both prose and verse, not to exceed four lines. Many of these companies also publish cards adapted for sale in lots of from 50 or 100 up, to be engraved with the name of the sender. Writers should query before submitting work unless they are familiar with a firm and its needs.



# THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

November first was moving day for Fawcett Publications. The offices of this company at 529 S. Seventh St., Minneapolis, Minn., are being discontinued, and the new headquarters will be at Fawcett Bldg., Greenwich, Conn. The following magazines will be edited at Greenwich, Conn.: *Modern Mechanix & Inventions*, published by the Modern Mechanix Publishing Co.; *Startling Detective Adventures*, published by the Graphic Arts Corporation, and *True Confessions and Romantic Stories*, published by Fawcett Publications, Inc. The following will continue to be edited in the Fawcett Publications New York offices, 1501 Broadway, New York: *Motion Picture*, *Movie Classic*, *Screen Book*, and *Romantic Movie Stories*. The following will continue to be published in the Hollywood offices, at 7046 Hollywood Blvd., Hollywood, Calif.: *Screen Play and Hollywood*. The associated magazines, *Whiz Bang*, *Hokey*, and *Smokehouse Monthly*, issued by Popular Publications, Inc., will move their editorial offices to 4166 W. Broadway, Robbinsdale, Minn. Referring to the move in general, Douglas Lurton, supervising editor of Fawcett Publications, writes: "There will be no change of editors. All manuscripts that writers may have addressed to the Minneapolis office before being aware of the move will be forwarded to the Greenwich offices and passed upon as promptly as possible. The various editors are all confident that writers will fully understand any brief delay in reporting on manuscripts that may result due to the move of offices. By the 10th or 15th of November at the latest, the established policy of a check or rejection within ten days will be in efficient operation."

*Public Enemy*, 149 Madison Ave., New York, of the Dell group, each month plans to run a 45,000-word novel written by contract, writes West F. Peterson, editor. "In addition, we are very much in need of good fiction shorts—preferably dealing with some type of G-sleuthing other than the usual Federal Bureau of Investigation stuff. Possible angles: dope, counterfeiting, interstate transportation of stolen jewels and other property, murder on the high seas or on federal property, etc. The objective in shorts is to give some variety to the long novel." Preferred lengths are 4000 to 6000 words, and payment is at 1½ cents a word on acceptance. Articles about G-man cases, 3000 to 4000 words, also are used.

*This Month*, 306 Santa Fe Bldg., Dallas, Tex., is announced as a new monthly magazine to be issued by Mercantile Publishing Company, Inc. J. F. Love, of the company, states: "We are in the market for all types of fiction—love and romance, action and adventure, humor, mystery, any type with real interest and appeal to the average well educated reader. We want these in short-story lengths not to exceed 2500 words, short shorts of 1100 to 1250 words, and serials of two, three, and four installments of 2500 to 3000 words each. Also we are particularly interested in articles and fact stories on any unusual subjects of real and general interest, such as *Liberty*, *This Week*, *American*, and *Colliers* use. Lengths, 1100 or 2500 words. *This Month* will have a guaranteed paid circulation not dependent on newsstand sales. We will report within two weeks and pay on publication at rates of from ½ to ¾ cents a word."

Tower Magazines, 55 Fifth Ave., New York, have filed a voluntary petition in bankruptcy. The failure involves *The Home Magazine*, *Mystery Magazine*, *Serenade*, *Tower Radio*, *New Movie*, and *Tiny Tower*. Liabilities are listed at \$400,000; it is probable that authors' claims aggregate \$25,000. The American Fiction Guild urges its members to send details at once to the Guild attorney, John J. Wildberg, 545 Fifth Ave., New York.

*Movie Action Magazine*, 79 7th Ave., New York, is a new monthly announced by Street & Smith. It will use fictionized movie stories in news-print form, the novelization being done on order. "However," writes John L. Nanovic, editor, "the book is open to fact material or other feature material which freelancers might submit. Payment is at 1 cent a word on acceptance."

*Terror Tales*, 205 E. 42nd St., New York, desires "not so much 'horror' as formerly," writes Rogers Terrill, editor. "We are looking for good mystery with eerie overtones. No monsters." This Popular Publications magazine pays 1 cent a word up, on acceptance.

*Nick Carter Magazine*, 79 7th Ave., New York, of the Street & Smith group, wants detective short-stories up to 6000 words, making a detective the outstanding hero, writes John L. Nanovic, editor. "Avoid sympathy for the criminal. Keep the action fast and clear, and have the detective show some real accomplishment before he catches his crook. Novelettes up to 12,000 words also are being used. They must be strong, fast-acting detective stories in order to ring the bell." Rates are 1 cent a word up, on acceptance.

*Harper's Bazaar*, 572 Madison Ave., New York, "is in the market for love, domestic, and rural short-stories, novelettes, and serials, as well as articles," according to a report from Beatrice Kaufman, now editor. Indefinite rates are paid on acceptance.

*Black Book Detective Magazine*, 220 W. 42nd St., New York, of the Ranger group, Alice Phillips, managing editor, writes: "Dramatic stories preferred, with human-interest conflict. Motivation should be carefully worked out, and well-defined characters are desired." This magazine is devoted to detective and mystery fiction, using short-stories of 2000 to 8000 words, novelettes of 10,000 to 15,000, and novels of 20,000 to 25,000. Rates are by arrangement, on acceptance.

*Dime Sport* is now *Dime Sports*. This Popular Publications magazine, 205 E. 42nd St., New York, is edited by Joseph Cox, who calls for "short-stories of any length on all sports, the emphasis being on youthful players and actual games, with a minimum of 'outside' plot." He further advises: "Avoid slang, crooks, tough atmosphere. Seasonal stories must be in three months ahead of the season." Novelettes of 12,000 to 20,000 words are used, also articles, editorials, cartoons, art work, and cartoon ideas. Payment is at 1 cent a word on acceptance.

*The Overland Monthly* has moved from 305 Douglas Bldg., Los Angeles, to Monadnock Bldg., San Francisco. It is now edited by Karel Mansfield.



*Independent Woman*, 1819 Broadway, New York, announces plans for the coming year in a letter from Winifred Willson, editor, who writes: "The *Independent Woman* intentionally keeps her cupboard rather bare in order that the bones (of contention or otherwise) she offers may be quite fresh. Timely articles uniquely ours have a chance with us almost up to the moment the presses start rolling. Since the National Federation of Business and Professional Women's Clubs, which publishes the monthly, has a serious socio-civic program, we are interested in articles covering current developments in these fields. But we must have a human, readable, anecdotal—perhaps even a personal and conversational—approach. The actual subject-matter of our pages is varied. Articles must deal with: 1.—Business and professional advancement. (a) The psychology of achievement—personality problems—how can women realize their full potentialities—techniques for getting ahead—difficulties encountered by women in certain major occupations—discriminations because of sex. (b) Ethics—women's individual business and professional standards—their yardstick for values in a rapidly changing world. 2.—Techniques whereby women may achieve satisfying living. (a) Can the good life be realized together with business and professional success? What do women want of life? Experience stories from women who have found practical solutions to personal problems. (b) Leisure time activities and their aid toward self-realization—hobbies, sports, dealt with seasonally if need be—social contacts and how to achieve them—the business woman's attitude toward men. 3.—Women's status today—new data regarding their position in the business and professional world—new surveys being undertaken. 4.—Emerging social and economic problems—how they affect the small town (or city) business and professional woman. 5.—Controversy—the pros and cons of timely social and economic questions of special interest to women, and of personal problems. One side may be presented fully and the other side suggested. 6.—Vocations. (Best query the editor before undertaking, as a regular series has been presented over a period of years.) 7.—International material—the position of women in other lands. (Best query.) Occasionally foreign travel material from some distinctly feminine angle. 8.—Personality stories—outstanding women or those with indisputably unique occupations or achievements. Human-interest approach essential. Quote her witticisms. What do her friends say of her? What is her philosophy of life? 9.—Adventure—women who have braved the wilds, undertaken unusual travels, or pioneered thrillingly in work or play. 10.—Humor—must have some distinct appeal to business and professional women. . . . We offer a regular though small market for short verse that has a special message for our readers. We print little fiction, but are open to conviction about very short stories, particularly fictional treatments of problems confronting the business and professional woman. Payment that our limited budget permits is not in proportion to the standards of excellent we require. Good photos help to sell the article, but usually receive no extra payment. We pay from \$10 to \$35 for articles and \$2 or \$3 for verse; but authors are queried in advance about the amount, and a check is forthcoming never later than one month after publication."

*Scientific American*, 24 W. 40th St., New York, is devoted to "humanized" science, according to a recent statement from the editors. Its field covers pure science, industry, and engineering. Varying rates are paid on acceptance.

*The Literary Digest*, 354 Fourth Ave., New York, is now edited by Morton Savell. It is not in the market for any material at present.

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Mrs. Hardy, who for some time has been taking an active part in the agency, was formerly on the editorial staff of Macmillan Company. She is highly recommended by Harold S. Latham, Ida Tarbell, Henry Goddard Leach, Hamlin Garland, and others.

Send for circular, and for letters of recommendation from George Horace Lorimer, H. L. Mencken, John Farrar, William L. Cheney, William C. Lengel, Garret Garrett, H. E. Maule, Oscar Graevae, William Allen White, Marie M. Meloney, Lincoln MacVough, H. C. Paxton, Fulton Oursler, Thayer Hobson, Marjory Stone-man Douglas, H. W. Stokes, and others.

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KALEIDOGRAPH, A National Magazine of Poetry

(Published monthly since May, 1929; \$2 a year, 25¢ a copy.)  
702 N. Vernon St. Dallas, Texas

*Pete Rice Magazine*, 79 7th Ave., New York, "can use Western novelettes of about 10,000 to 12,000 words, in addition to short-stories," writes John L. Nanovic, editor. "The novelettes should be placed either in the new or old West, with modern or the accepted Western atmosphere. Love interest is not objected to, provided it does not cover the story too thoroughly but allows for fast action and he-man plot in addition to the feminine interest." 1 cent a word, on acceptance.

*Fact Digest*, Sixth and Minor Sts., Emaus, Pa., is announced by the publishers of *American Humorist*. "We would like to get serious original articles," writes J. I. Rodale, editor. "The type of articles that we desire shall not deal with politics, but with general topics of life. The everyday things that surround us, nature, science, history, travel, food, and a thousand and one other interesting subjects. We will pay 1/2 cent a word, and would like articles between 500 and 1500 words."

*Dime Adventure*, 205 E. 42nd St., New York, a monthly adventure magazine of the Popular Publications group, edited by Alden H. Norton, specifies that sport fiction to be available must be submitted at least three months ahead of the season. It uses adventure fiction in general, with no woman interest, in short-story lengths of 4000 to 6000 words, novelette lengths of 12,000 to 18,000 words. Payment is at 1 cent a word on acceptance.

*Gold Seal Detective*, 67 W. 44th St., New York, of the Magazine Publishers group, is devoted to stories of G-men who win against criminals. Woman interest is permitted, but no private detectives are desired. Lengths up to 15,000 words are called for. Payment is at from 1 to 2 cents a word, on publication.

*Pacific Geographic Magazine*, 1228 S. Flower St., Los Angeles, is announced. S. M. Karns is business and advertising manager, Clarence W. Martin, editor. Mr. Martin writes: "We are in the market for authentic descriptive material dealing with any of the countries of the Pacific area, from 10,000 to 20,000 words in length. There is only one restriction, and that is that the material must be written as the result of first-hand knowledge. Stories should preferably be accompanied by photographs, but that is not altogether necessary, as we have excellent means of obtaining the proper illustrations. We will pay upon publication, and according to the type of story, etc. We are very much interested in Japan and North China, and in fact will be ready very shortly to offer to one or two writers whose work proves acceptable a tour of this area."

*Double Action Western, Real Western, and Mystery Novels*, issued by Winford Publications, 165 Franklin St., New York, are reported to be far behind in payment for material. Readers report that letters of inquiry concerning submitted material are unanswered.

*Thrilling Love Magazine*, 22 W. 48th St., New York, is reported to be open for material in short-story and novelette lengths. The novelette length is now 15,000 words, instead of 20,000 as heretofore. Rates, 1 cent a word on acceptance.

*Inside Detective*, 149 Madison Ave., New York, is being revived after a temporary suspension. This is a Dell magazine, paying 1 1/2 cents a word and up for fact crime and detective stories.

*Sweetheart Stories*, 149 Madison Ave., New York, romantic Dell magazine, is now open to serials. These should run four parts of about 6000 words each. Rates, 1 to 1 1/2 cents a word, on acceptance.



August, September and October books—4 of them  
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Having secured contracts covering 52 novels by my clients from Jan. 1st to Oct. 10th, 1935, 18 of which were **FIRST NOVELS**, I'm in a position to know what will sell to the book publishers—and where to sell it without lost motion. Nine of my clients' novels released between August and October, 1935, are reproduced here, five of them **first novels**. If your novel is salable, I'll recommend it to the right publishers—if your novel isn't salable, I'll show you concretely why, and in a detailed, constructive criticism, how to make it more attractive to the publishers. (My terms for handling novels are mentioned below.)



An October  
**FIRST NOVEL**

### IF YOU'RE A MAGAZINE WRITER—

I'm particularly interested in serious writers who are anxious to make writing their life work. Whether you're a beginner at present, a writer who has a few sales and wishes to become firmly established, or a professional, I can help you. In the first nine months of 1935 I've secured 46 first magazine sales for beginners. Every month well known professionals and writers who have had limited success, join our clientele. They come to me on recommendation of editors and other established writers, and through these announcements. One client, who joined us in September with only a few sales to his credit, has already cashed my checks for fiction sales to two markets he hadn't previously reached—**AMERICAN MAGAZINE** and **RED BOOK**. Another, who started with me with only one sale behind her in August, has received my check for a story rewritten in line with my criticism and replotted suggestions, sold to **COUNTRY GENTLEMAN**, a new market for her.

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**If You're A Professional** or a writer who sells occasionally, I'd like a chance to prove to YOU that I can increase your sales, get you into better markets, etc. If you've sold \$1,000. worth of fiction within the last year, I'll handle your work on straight commission; if you've sold \$500.00 worth in last year, you're entitled to 50% reduction of above reading fee rates.

Send your manuscripts, or write for circular and market letter listing current editorial needs.

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*Christian Herald*, 419 Fourth Ave., New York, which for some time declined to consider unsolicited material, now is in the market for manuscripts within its field. Short-stories, 1000 to 3000 words, serials, and interdenominational articles with photos, on religious and sociological themes, are considered; also verse. Daniel A. Poling is editor. Payment is made after publication at varying rates.

*Daughters of the American Revolution Magazine*, Memorial Continental Hall, Washington, D. C., writes: "Our editor, Miss Natalie S. Lincoln, died on August 31st, and no one has been appointed to take her place. Until such time as a new editor is appointed, we can make no decisions concerning future articles, nor rates."

United Feature Syndicate, 220 E. 42nd St., New York, in addition to seeking short short-stories and short serials of 18,000 words, is in the market for first-run serials of about 45,000 words, to be run in 36 installments of about 1200 words each. "For these we pay a flat rate of \$150 for all serial rights," states Frances Rule, fiction editor. "The flat rate for the 18,000-word serials is \$100 for all serial rights. These novelettes are to be run in twelve installments of 1500 words each. A strong love interest is preferred, although this may be combined with action and adventure. A fast-moving plot is essential, with a good break at the end of each chapter."

*Thrilling Adventures*, 22 W. 48th St., New York, of Standard's Thrilling Group, no longer is interested in stories of pseudo-scientific type. It uses action short-stories of 2000 to 8000 words, novelettes of 10,000, and novels up to 20,000 words. Foreign locales but American heroes are preferred; slight woman interest. Leo Margulies is editorial director. Rates: 1 cent a word, on acceptance.

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*Eye-Opener*, 402 Corn Exchange Bldg., Minneapolis, is now back under the editorship of Phil Rolfsen. It uses humorous miscellany up to 250 words, jokes, jingles, cartoons, and cartoon ideas, paying from \$1 to \$3 per contribution on publication.

*Detective Fiction Weekly*, 280 Broadway, New York, of the Munsey group, now desires novelettes of 8000 to 15,000 words. It also uses short-stories of 2000 to 6000 words, serials of 40,000 to 80,000, and fact stories of murder mysteries, 2000 to 8000 words in length. Payment is at a minimum of 1¼ cents a word on acceptance.

*Complete Western Book*, 11 W. 42nd St., New York, of the Newsstand group, now eliminates the "romantic" requirement from its listing. "Adult Western stories are desired," writes Martin Goodman, editor. Novelettes up to 20,000 words and short-stories of 5000 to 7500 words, are used, rates being by arrangement, on acceptance.

*Western Fiction Monthly*, 11 W. 42nd St., New York, formerly issued under the Newsstand Publications banner, is now published by Western Fiction Co., Inc. It is edited by Martin Goodman, as before, and uses Western short-stories of 3000 to 7000 words and novelettes of 20,000 words, but without the romantic element. Rates are by arrangement, on acceptance.

*Poetry Digest*, formerly at 516 Fifth Ave., is now located at 220 W. 42nd St., New York. It pays 10 cents a line on publication for distinctive poetry, also uses articles and essays.

*Secret Service Operator No. 5* is the present title of the Popular Publications magazine formerly issued as *Operator No. 5*, 205 E. 42nd St., New York. It is in the market for secret-service short-stories up to 5000 words dealing with a lone-handed struggle against large foreign espionage odds. Payment is at 1 cent a word on acceptance.

*The American Review*, formerly at 218 Madison Ave., is now published at 231 W. 58th St., New York.

*Paris Nights*, 11 W. 42nd St., New York, is not in the market for any material at present.

*Flight, The Voice of the Winging Word*, 205 W. 15th St., St. Paul, Minn., is announced as a new literary quarterly edited by Leland M. Reynon. "It will use poetry, literary articles, and news items of a distinct American trend. Satire, sophistication, and subtlety of expression are wanted." Short shorts are desired. No articles should be over 1200 words, and for verse the limit is 36 lines. Payment is offered at \$1 and up on acceptance for poems, ½ cent a word on publication for prose.

Efforts to change the name of *The American Caravan*, an annual publication, to *Foreground*, have been unsuccessful, so the editors have decided to call the 1936 edition, *The New Caravan: American Literature in the Making*. Manuscripts are to be submitted between October 1, and January 1, to the editors, Alfred Kreymborg, Lewis Mumford and Paul Rosenfield, in care of W. W. Norton and Company, Inc., 70 Fifth Avenue, New York.

The Dramatic Publishing Co., formerly at 542 S. Dearborn St. and now at 59 E. Van Buren St., Chicago, writes that it is particularly interested in strong one-act and non-costume modern children's plays. It also issues three-act plays, and invites submission of manuscripts, although standards are high. Usually plays are purchased outright, although occasionally arrangements are made on a royalty basis. Jean Lee Latham is editor.

*Psychology* has moved from 1450 Broadway to 381 Fourth Ave., New York.

*All Star Adventure Fiction*, 11 W. 42nd St., New York, is the present title of the former *All Star Fiction*, and the banner is no longer Newsstand Publications but Western Fiction Pub. Co., Inc. Martin Goodman, editor, calls for fast-action adventure short-stories up to 10,000 words. Payment is by arrangement, on acceptance.

*The American Mercury*, formerly at 730 Fifth Ave., is now located at 570 Lexington Ave., New York. Sophisticated reviews, comment, essays, and serious and political articles are used, as well as short-stories and verse. Under the editorship of Paul Palmer, rates of 2 cents a word and up, on acceptance, are announced.

Contributors submitting manuscripts to the various sex magazines of the Nudéal Publishing Company, Wilmington, Del., do so at a risk. Numerous unsatisfactory experiences with this firm are reported, including failure to pay for published stories. The magazines include *Ginger*, *Stolen Sweets*, *Sizzling Detective Mysteries*, and *Sizzling Romances*. The company is said to be a successor to the Burnham Publishing Company, which failed to pay for material used in several of its titles, now discontinued, including *Real Forbidden Sweets* and *Real French Capers*. A New York address of the present (Nudéal) company, as of recent date, was 1819 Broadway. Henry Marcus apparently has been editor of the magazines through their various incarnations.

*Little Theatre Digest*, 6636 Hollywood Blvd., Hollywood, Calif., is a new publication issued by R. L. Hancock & Staff. A service for distributing plays on a regular royalty basis for production by little theatres, college drama clubs, etc., is announced in connection with the magazine.

"Skyline" is a monthly poetry section in *The Top of the World*, Western State College, Gunnison, Colo. Published and unpublished poems are solicited from poets wherever located. Prizes are offered for the best. Address Annarah Lee Stewart, editor, Box 224, Gunnison, Colo.

*Proanti*, Box 33, Station E, Cincinnati, is announced as a new "little" magazine edited by Walter N. Des Marais. It desires unusual stories up to 900 words in length, but can offer no payment.

#### Discontinued—Suspended

*Squash-Badminton*, New York.

*Journal of the Outdoor Life*, New York.

*Dysty Ayres and His Battle Birds*, (Popular) New York.

*Bull's Eye Western*, (Popular) New York.

*Advance*, (Young) New York.

*Boys' and Girls' Newspaper*, New York.

*Arena and Strength*, Philadelphia.

#### PRIZE CONTESTS

Dodd, Mead & Company, 449 Fourth Ave., New York, announces a \$1000 "Red Badge" mystery-detective prize novel competition. This prize is offered for the novel which in the opinion of the judges is most suitable for publication, and it will be considered an advance on account of royalties. The publishers will retain control of all other rights and pay to the author 75 per cent of the net receipts from sale of such rights. The competition is open to any author who has not previously issued a book under the Red Badge imprint. The closing date is June 15, 1936. Manuscripts must be original and written in the English language, and should be not less than 70,000 words in length. Each manuscript must be accompanied by a signed agreement, which may be obtained by intending contestants upon application to the company.



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AJ 11-35

*Wings*, a Quarterly of Verse, 939 Woodycrest Ave., New York, announces a quatrain contest. The announcement states: "It has long been our opinion that the four-line poem, while seemingly easy to write, is in reality one of the most difficult forms, and at the same time is capable of effects often not equalled in sixteen or twenty lines. For this reason, we desire to publish all the outstanding quatrains submitted to us; and, as an encouragement, offer a first prize of \$10, a second prize of \$5, and five honorable mentions, accompanied by a \$1 prize, in return for the best quatrains reaching us not later than December 31, 1935." Not more than three entries permitted per person and they must be sent in simultaneously. Poems must be submitted anonymously, accompanied by sealed envelope containing name of poem or poems and author's name and address. No copies returned.

*The American Mercury*, 570 Lexington Ave., New York, has postponed the closing date of its prize essay contest for undergraduates from Aug. 31 to Nov. 30. Manuscripts will be received up until midnight of that day. Contestants who have already submitted essays are invited to make other entries if they so desire. The prize of \$500 will be awarded for the best essay of not more than 2500 words on any subject related to the present troubles of the country. Only undergraduates of American colleges and universities are eligible to compete. Address Contest Editor.

The Heinz Pickle Company, in national advertisements, announces: "If you have any smart, original recipes or interesting facts about the 57 Varieties, let Demi Tasse in on your discoveries. You'll get a check for \$5 if your contribution is printed. Mail to Demi Tasse, care The House of Heinz, Pittsburgh, Pa."

*Literary America*, 175 Fifth Ave., New York, announces that three monthly prizes of \$10, \$5 and \$3 will be awarded for poems by new authors for a period of six months, and a final prize of \$50 for the poem considered best of the monthly groups. Address "Poetry Contest." In this connection, it should be noted that *Literary America* is issued by the Galleon Press, which has for its primary business the publication of "pay-as-you-enter" anthologies.

*Cheerio*, 612 N. Michigan Ave., Chicago, in a contest closing November 15, announces prizes of \$2, \$1, and subscriptions for a new word to replace the term "shut-in" as applied to invalids.

The Women's International Association of Aeronautics, 220 N. Doheny Drive, Beverly Hills, Calif., offers trophies for poems of not more than 40 lines and flying songs of not more than three verses and refrain. Closing date, May 1, 1936.

## GOOD CRITICISM

The only bargain in criticism of a story or article in manuscript is that which returns to the writer the full value of the money invested by him. Criticism cannot always transmute a leaden story into gold, but it can, and should, point the writer to producing better work. For you and I sell what we write only when we become practiced in the conscious art of writing what will sell. If this advertisement attracts you, please send for my circulars.

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# Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

## HAVE YOUR QUESTIONS READY

"MY name is Jones, and I am a writer," begins an A. & J. reader, introducing himself. "I am looking for articles for the *Grocers Review*. Have you been doing anything unusual lately that would interest other grocers?"

The grocer ponders, and the chances are twenty to one that he will reply something like this: "No, I can't think of a thing!"

"Think a little, Mr. Brown," urges the interviewer. "I am sure there is something about the way you run your store which would be worth writing up."

It happens that the A. & J. reader, showing his understanding of the principle of reciprocity, has gone to the grocer from whom he buys the family supplies. The grocer, accordingly, has to be courteous. He stands silent a moment, as though working his memory at high intensity. Then he replies, "I'm sorry, but I can't think of a thing!"

Disappointed, our hero buys some canned goods, a loaf of bread, and a pound of butter, and goes home.

He doesn't know what a perfect demonstration he has given of the wrong way to interview.

Any business writer can reduce interviewing difficulties by 75% by first securing a lead to use for the approach. What is a lead? It is something about the subject's business which suggests an article. If the lead is a good one, the writer follows up the first questions with others, soon has his story.

(The grocer may wait on twenty customers, answer the telephone ten times, resulting in a story gathered in thirty pieces, but what of that—the story is had!)

Suppose, however, the lead does not pay out. The seasoned interviewer then starts out to find a story. If he is an ardent fisherman, he probably describes the process as "fishing." If he is a fisherman who uses worms, he may choose "digging" for his analogy. The department editor knows writers who describe the procedure as "pick-axing," or "dynamiting," the story.

It's a case of putting this question, then that one, until the subject "opens up" with a story which a question suggests.

One expert business writer compiled a list of 200 standard questions he could ask any business man!

There were questions relating to personnel, advertising, credit, holiday sales promotions, delivery, stock control, window display—and scores of other things.

This resourceful chap gets a story from almost every business man he interviews. There is never an end to his questions! He continues until the story is discovered.

It is, of course, the old virtue of persistence, so important in salesmanship. Does this writer sometimes annoy a source? Undoubtedly—but his personality minimizes the condition, and when the business man finally "opens up," he gets such pleasure in giving the story that he forgets the persistence which was a necessary preliminary.

## LITERARY MARKET TIPS

### In the Trade, Technical and Class Journal Field

*Toilet Requisites*, 30 Rockefeller Plaza, New York, insists that in future all interviews with drug or department store toilet goods buyers must be accompanied by pictures of the person interviewed, or of the department. S. G. Swift, editor, makes this announcement.

*Millinery Trade Review*, 1225 Broadway, New York, reported previously as being liquidated, is being continued by a new organization headed by C. Steinecke, Jr., long-time editor. The name of the firm is Millinery Associates, Inc. After November 1, the address will be 15 E. 40th St.

*The Art of Mosaics and Terrazzo*, 400 W. Madison St., Chicago, will henceforth be issued as a quarterly. Many more illustrations will be used than formerly. Most of the material will be contributed by prominent architects. R. B. Birch, Jr., is editor.

*Liquor Store and Dispenser*, 205 E. 42d St., New York, has recently absorbed *Wine and Spirits Merchandising*, making the third publication it has acquired since its advent in the field. The other two papers were *Wine and Liquor Profits* and *Liquor Selling*. Editorially the magazine covers the packaged liquor field, and the dispensing of liquor at leading bars. Editor is Frank Haring. Payment for material used is made promptly following publication, at approximately 1 cent a word. Shorts, if illustrated, are in demand.

*American Ink Maker* has moved from 136 Liberty St., to 254 W. 31st St., New York. Little except news notes is purchased.

*Brake Service*, Buckeye Bldg., Akron, O., reports that it is using no dealer features at this time. Technical articles and news of the trade comprise editorial contents. R. C. Busbey is editor.

*Dry Goods Economist*, 239 W. 39th St., New York, in order to treat news and fashion items in more timely manner, will change from a monthly to a bi-weekly, effective November 12.

*Electrical Merchandising*, 30 W. 42d St., New York, informs a contributor that all Pacific Coast material is provided by its Western editor.

*Oil Heat*, 167 Madison Ave., New York, informs, through A. E. Coburn, associate editor, "We carry a minimum of material on the sale and distribution of oil and are majoring more and more in the heating and air conditioning side of the business, as contrasted to the fuel side. For this reason we will not be interested in oil dealer stories, except in very rare cases."

*Pacific Coast Record*, 510 W. Sixth St., Los Angeles, buys comparatively little material, as hotel managers or publicity men, and several clipping services, keep a good supply of news items on hand at all times. Occasionally \$5 is paid for a good hotel, restaurant or club article, but this must be accompanied by illustrative cuts, or by photos for which the hotels will stand cut costs. Dick Hastings is editor.

*Fishing Gazette*, 461 Eighth Ave., New York, is now being edited by Carroll E. Pellissier, who lists requirements as follows: "*Fishing Gazette* is restricted to commercial fisheries entirely. We do not buy anything on sport fishing. We carry material of every branch of commercial fisheries, however—the vessels, equipment, methods of catching, new boats, handling of fish after landed, freezing, canning, packaging, distribution and at times outstanding retail jobs. I am particularly interested at this time in securing correspondents in the Great Lakes, mid-west river fishing (commercial), Gulf of Mexico, the southern east coast, and parts of the north Atlantic states. I want news items particularly. Articles should not be written without writing in a brief outline first. After I am sure the correspondent really knows the industry, a different policy will apply. Photos of some sort should accompany articles. Payment is at 25 cents an inch on news and 1 cent a word on articles, \$1 for photos, on publication."

*The National Bowlers Journal and Recreation Age* has changed its address from 360 N. Michigan Ave. to 506 S. Wabash Ave., Chicago. The editor recently returned an article to a contributor after holding it over a year.

*Playthings*, 381 Fourth Ave., New York, is in the market for articles from 2000 to 2500 words in length on merchandising, advertising, displaying, of toys and playthings. John M. Cloud, editor, promises 1/2 cent a word on publication.

*The Magazine of Light*, Nela Park, Cleveland, O., J. L. Tugman, editor, is accepting no material now, and will not be in the market until after the first of the year.

*Mail Order Journal*, 608 S. Dearborn St., Chicago, is a new publication announced by the publishers of *Popular Aviation*. It is a newspaper of the mail order business. B. G. Davis reports that a limited amount of material from freelance writers who can furnish specific case histories on mail-order activities, will be purchased, at 1 cent a word on publication. Wherever possible, suitable photographs (mailing pieces, packages, etc.) should accompany. It is suggested that writers confer in advance with L. K. Jones, editor, although this is not absolutely necessary.

*Toy World and Bicycle World*, 56th and Chestnut Sts., Philadelphia, is now paying at the rate of \$6 per printed page. Regular correspondents supply most of the purchased news and features. Kenneth A. Heale is editor.

*Northwestern Confectioner*, 707 N. Broadway, Milwaukee, Wis., is now official organ for wholesale associations in the Middle West so is not in the market for outside material, according to Gertrude Cluck, editor.

*Wholesale Druggist*, 330 W. 42nd St., New York, has been discontinued.

*The Pennsylvania Engineer*, published by the Telegraph Press, Harrisburg, Pa., is announced as the official publication of the Engineers Society of Pennsylvania. Initial circulation will be centered in that state, where the society has a membership of 7500. General distribution, however, will be directed through allied craftsmen of the United States, and through newsstand sales. Editor is Robert Paul Craig, a consulting engineer of wide reputation. The magazine will cover a wide range of subjects calculated to appeal to all branches of engineering profession, with regular departments devoted to Pennsylvania state government agencies whose functions and activities are of prime interest to the engineers of state and nation.



Agnes M. Reeve  
Reader-Critic

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### ED BODIN'S CORNER

An agent is no good to an author unless he has the confidence of editors. During the past month, two editors for lack of time, returned a pile of manuscripts UNREAD, to certain wholesale agents, because these agents submit in bulk depending on the law of average—maybe one salable story in fifty. This law might be O K for the agent, but it's tough on the individual author as well as the editor.

Selling manuscripts should not be a contest—but an agent's recommendation of authors who write salable stuff. Bodin's clients are authors who can EARN money through sales—not just PAY for praise and service. Bodin BUILDS writers—he doesn't BLEED them. "Give the author the truth: if he can't take it, he won't make it."

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It is impossible for editors to write personal letters when returning the thousands of manuscripts they do not choose to buy. In courtesy, something must be said to the writers. Thus we have printed rejection slips. Of endless variety in size, color and wording, they are all alike in this—

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